V. A. Mogilevtsev

FUNDAMENTALS OF DRAWING

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St. Petersburg

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FUNDAMENTALS OF DRAWING

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St. Petersburg
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Approved by the Department of Drawing of the I. E. Repin St. Petersburg State Academic Institute of Painting, Sculpture and Architecture, Russian Academy of Arts

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V. A. Mogilevtsev

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This teaching aid written by one of the leading professors of the Department of Drawing of the I. E. Repin Institute is a profound generalization of the teaching practice of drawing in his personal studio at the high school of art. The author shares the method he uses for drawing the human figure and head expounding his view on the sequence of various stages of depiction of form. This treatise may be useful for the young artists trying to improve their skills at depicting the human form. The work reminds one of the infinity of art, its development and perfection. The present teaching aid is unique in its own way among the numerous publications on the methods of teaching drawing skills. The author expresses his own views based on firsthand experience of training future artists.

O. A. Eremeev, Professor, Head of the Department of Drawing of the I. E. Repin St. Petersburg State Academic Institute of Painting, Sculpture and Architecture, Full-Fledged Member of the Russian Academy of Arts

Drawing is the most important, determinative, one might say, component of the artistic process. Its self-dependent artistic value is hardly attainable without preliminary, at times long practice, comprehension of drawing methods. The aid written by V. A. Mogilevtsev, one of the most experienced pedagogues of the Department of Drawing of the I. E. Repin Institute of the Russian Academy of Arts, is aimed to help a young artist to master the skills of drawing the human head and figure. Many years' personal experience of teaching enabled the author to create a clear distinct system of work on a drawing. It is of crucial importance that the practical part of the book successively uncovering the stages of work finds its substantiation and development in the reproductions of works by the celebrated masters. No doubt the given aid will be popular with those who aim to unearth the mysteries of the world of Art.

N. S. Kuteinikova, Honored Artist of the Russian Federation, Candidate of Art History, Professor of the Department of Drawing of the I. E. Repin St. Petersburg State Academic Institute of Painting, Sculpture and Architecture

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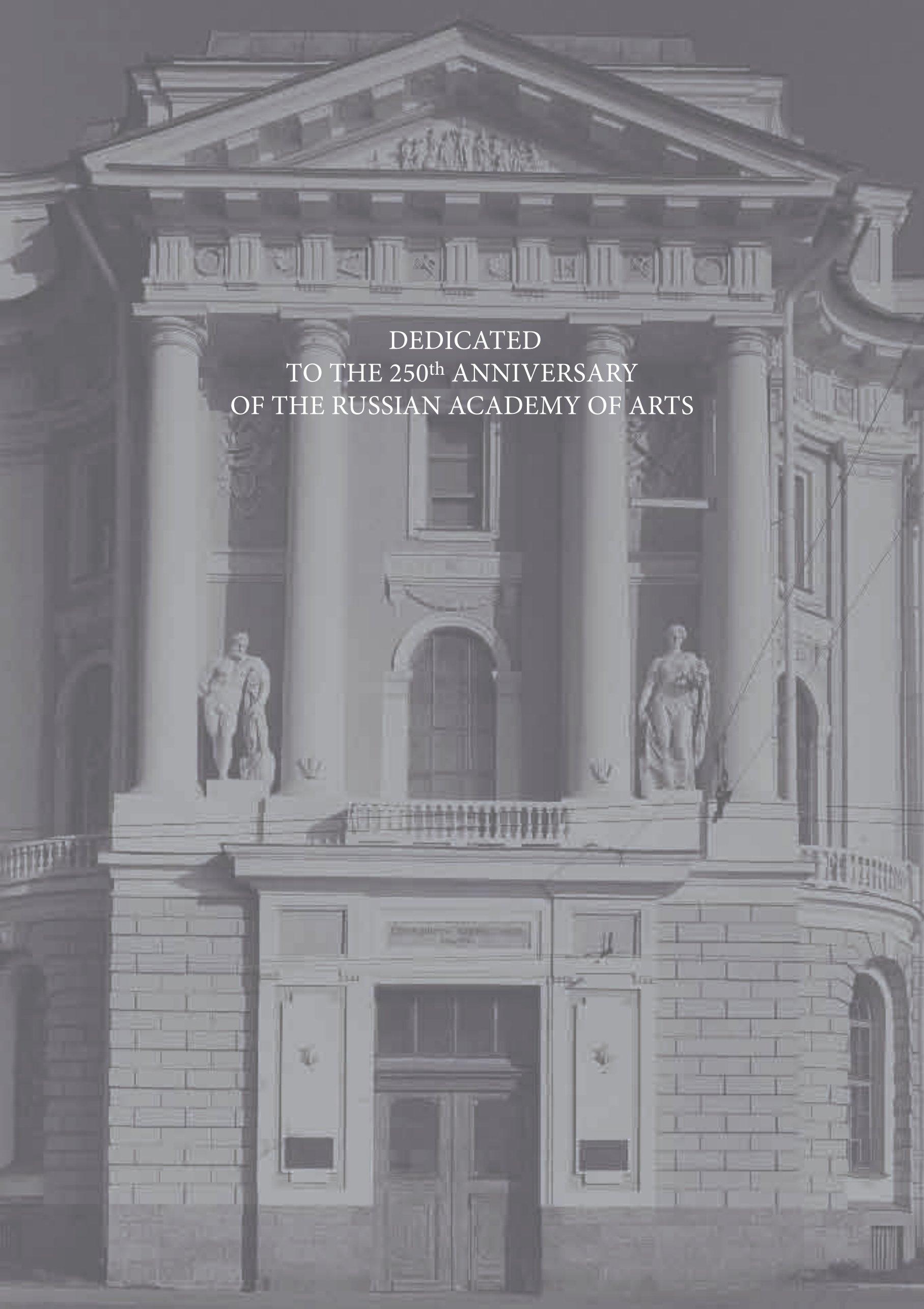

DEDICATED
TO THE 250th ANNIVERSARY
OF THE RUSSIAN ACADEMY OF ARTS

What the Book is about and How to Use it

Every fledgling artist faces two main problems he must solve in the course of his apprenticeship: to overcome fragmentary observation and to learn expert, gradual development of a drawing.

The only way to solve the first problem is to practice drawing, to make sketches. Regular and systematic training is absolutely necessary. Vision will develop in time and perception will become integral. Everything depends on the factor of zeal and orderliness of the student.

Schooling must help to solve the second problem. This manual offers a certain algorithm of work based on a thorough study of the Russian school of drawing, scholastic and creative experience.

The book consists of three parts. The first and the second parts consider the sequence of development of a drawing by the example of "Head" and "Figure" training tasks. These set tasks used by the Academic institutes provide the basic knowledge of drawing human forms.

The third part offers a compilation of materials exemplifying the items of classical art to learn figure drawing.

The information in the book is arranged in the following way: the stages of work on a drawing are given on the right side of the centerfold, the commentary to them is on the left side. The commentary consists of the text, schemes, anatomic drawings supplemented with the historical analogues. These examples provided with the schemes with indicated intersections of planes help to trace them in classical works of art.

I know from experience that you can memorize the information on form only through drawing. That is why this book is intended not only for reading but also for drawing from it. One can take a plane-table of a given size and do these tasks, stage by stage, to assimilate the information without a teacher or a model.

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HEAD

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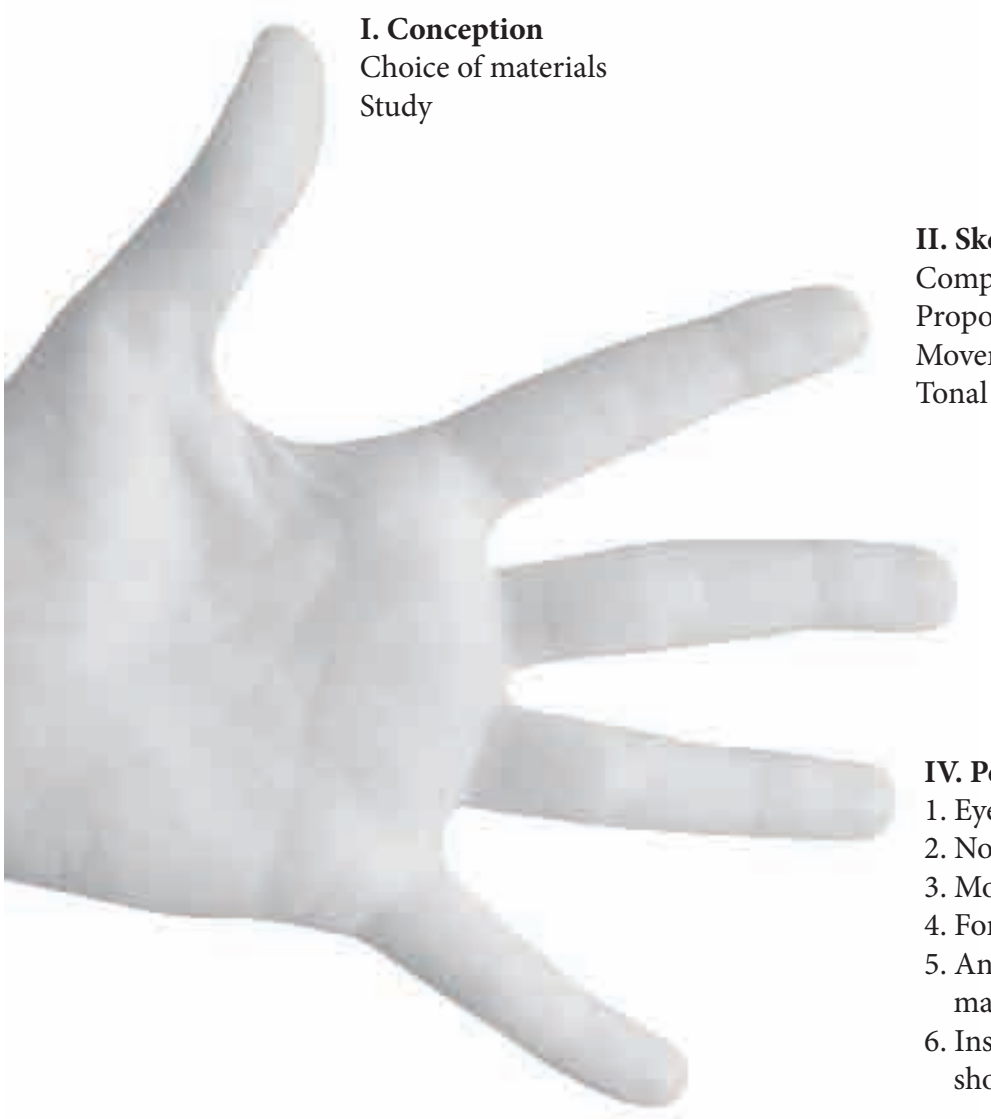
SEQUENCE OF WORK



I. Conception
Choice of materials
Study

II. Sketch
Composition
Proportions
Movement
Tonal relationships

III. Building up after a Sketch
Defining the Main and the Secondary

IV. Penciling of Details
1. Eyes
2. Nose
3. Mouth
4. Forehead
5. Analysis of forms with regard to main intersections of planes
6. Insertion of the neck into the shoulder girdle

V. Final Phase
Summarizing,
Restoration of tonal relationships
Subordination of details

For a training drawing the sequence of its development should be similar to that for a creative drawing. The only difference is that a training drawing is "extended" in time since it involves both, studying and training. A creative drawing, contrariwise, takes little time. In our life there is never enough time to draw from nature. Nevertheless, in the creative oeuvre of an artist endowed with experience and integral vision, some stages of the drawing process may be united and shortened in time.

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I. CONCEPTION

Before setting oneself to work, it is necessary to think the drawing over. First and foremost, one must try to discern the beauty of a model. It is quite possible to see beauty absolutely in everything created by nature. One should be well aware of what he/she wants to convey to the viewer in the drawing.

The peculiarity of fine art is that by means of representation an artist can "record" his/her feelings and thoughts in the work of art and the latter (a picture, a drawing or a sculpture) will keep on conveying them to the viewer as long as it exists. A work of art creates its own emotional environment and little by little, unobtrusively exerts its influence on a man within it.

An artistic image is a medium for carrying sensual information. Thus, any drawing, even a study, must not be impassive.

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Choice of material

The choice of material must correspond to its conception and solution. The combination of paper and material must arouse the viewers' aesthetic emotions. The old masters were very serious about it and more often than not resorted to color priming.

As a rule, the priming for a drawing is made up of color pigments and glue, sometimes with an admixture of whiting. Such priming is mostly used combined with some soft materials (sepia, charcoal, sanguine, sauce).

We are going to use pencils for drawing and tint paper using watercolors of warm gray shade. To have the paper tinted, it is necessary to pull it onto a sketch-board, otherwise the paper will distort.

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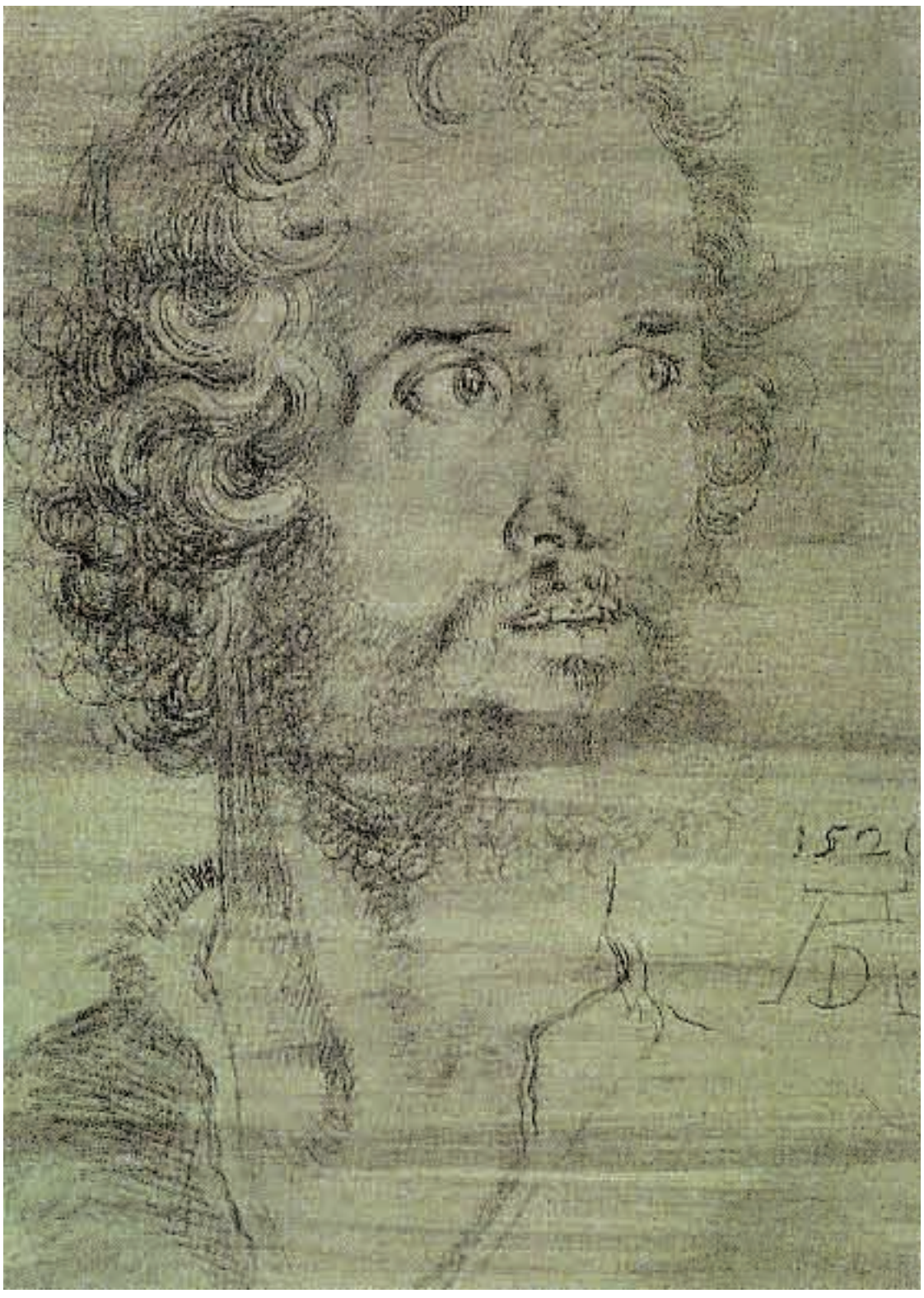

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Drawing with a background

Drawing with partial introduction of a background

Drawing with a nominal background

Study

A study for a training drawing is usually done to help students see the final result of their work. Thus four tasks are considered: composition, proportions, movement and tonal relationships. Compositional solution is influenced by conception, model's characteristics, lighting and model's environment. With all these in mind we have to decide what our future drawing will be: with a background, with partial introduction of it or with a neutral background. We practice drawing using neutral background.

BAD
large representation

BAD
small representation

BAD
with the head turned this way it is not centrally located

GOOD

First of all it is important to designate the format. The proportions of the study must agree with the format of the future drawing. The size of our sketch-board is 40-50 cm. Taking the size into consideration we model the head. In a drawing the head must be less than a life size since the life size gives an impression of a "giant". However, if the representation is diminished in format, the depicted person will seem small. As a rule, the distance between the edge of the sheet and the face must be a little bit bigger than that and the back of the head. Nevertheless, the nature of the model, its movement or state may, sometimes, demand quite different compositional variants.

Keep in mind and observe the model's proportions, draw from the general to the particular.

Movement in our drawing, though, static is still a movement and we have to depict it. We have to keep an eye on binding the head to the shoulder girdle.

We choose tonal relationships, take notice of the fact that the eyes, nose and mouth are always more active than other details of the head. Define the main and the secondary.

The aim of a study is, without working over the details, to capture the impression which the finished work of art is supposed to convey to the viewer.

! *Common mistake: Without preliminary consideration a drawing turns into an impassive enumeration of details with a dull composition and poor proportions.*

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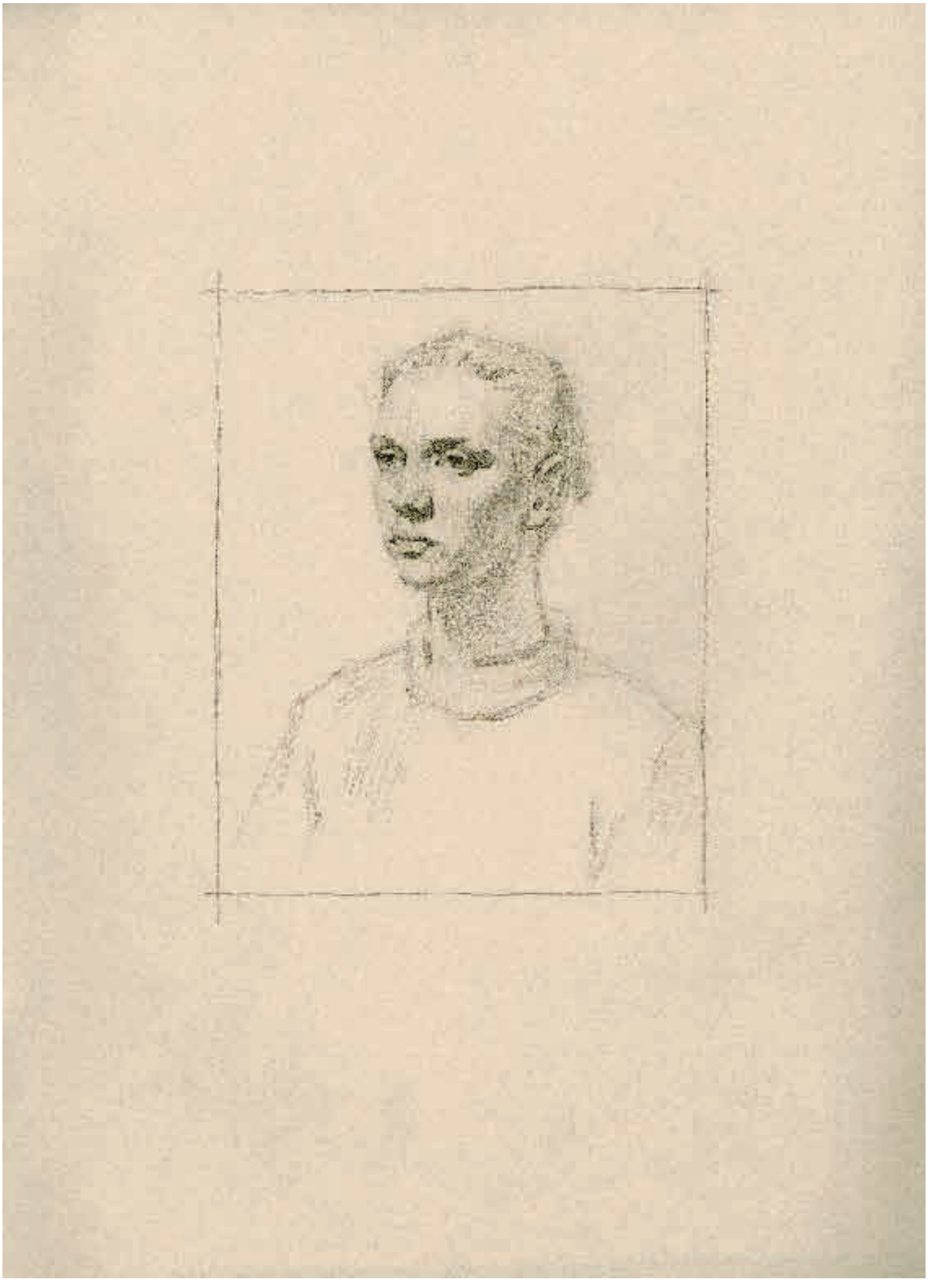

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II. SKETCH

It is better to start drawing a portrait with a sketch rather than with building up a portrait itself. This stage is very important. It is necessary to immediately render your first impression of the model in a drawing. This ability is to be developed by making sketches regularly. Later, you will find hard to do it since your eyes tire and feelings benumb in the process of work. Whereas feelings put into a drawing right away make the whole process of work interesting to the artist, thus contributing to the artist's integral vision.

It is preferably to sketch with a soft pencil – 3B, 4B. With the conception in mind we solve the same problems as in the study drawing: composition, proportions, movement and tonal relationships.

Composition

We position the mass volume of the head with a shoulder girdle within the sheet format. We have already carried out such a task in the study drawing. Then transfer the composition onto a large format.

Proportions

The main problem when drawing a sketch is to overcome fragmentary observation. A student often draws adding one detail to another. This way makes it very hard to "grasp" proper proportions, to make the portrait life-like and expressive. In this case it is recommended to follow P. P. Chistyakov's advice and to draw from the general to the secondary.

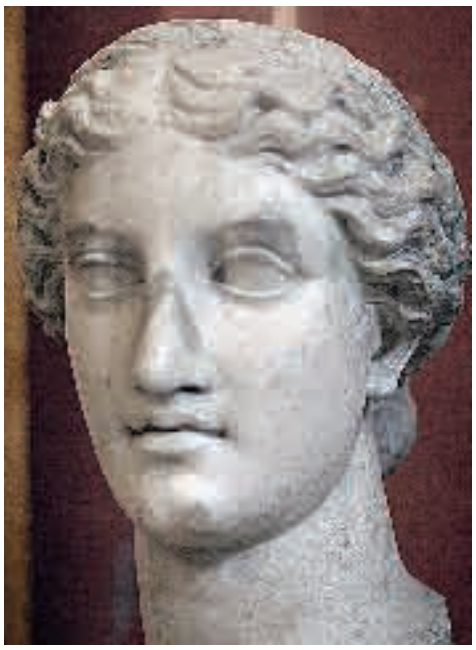
1. Having modeled the general silhouette of the head, we check its similarity. Pay attention to the insertions, places of junctions of the planes.

2. After that we position the silhouette of the face mass, hair mass. Then – the light silhouette, the patch of shade on the face.

3. Within the face mass, we position the silhouettes of eye-sockets, then those of the nose and mouth.

It is useful to have certain knowledge of classical proportions. Each person possesses individual proportions, nevertheless, the knowledge of classical proportions helps to avoid serious distortions (see head proportions according to Losenko).

The middle of the head of most people lines up with pupils. Longitudinally the face section can be hypothetically divided into three equal parts: from the line of hair grow to the superciliary arches, from the superciliary arches to the base of the nose, from the base of the nose to the chin.



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1

2

3

4

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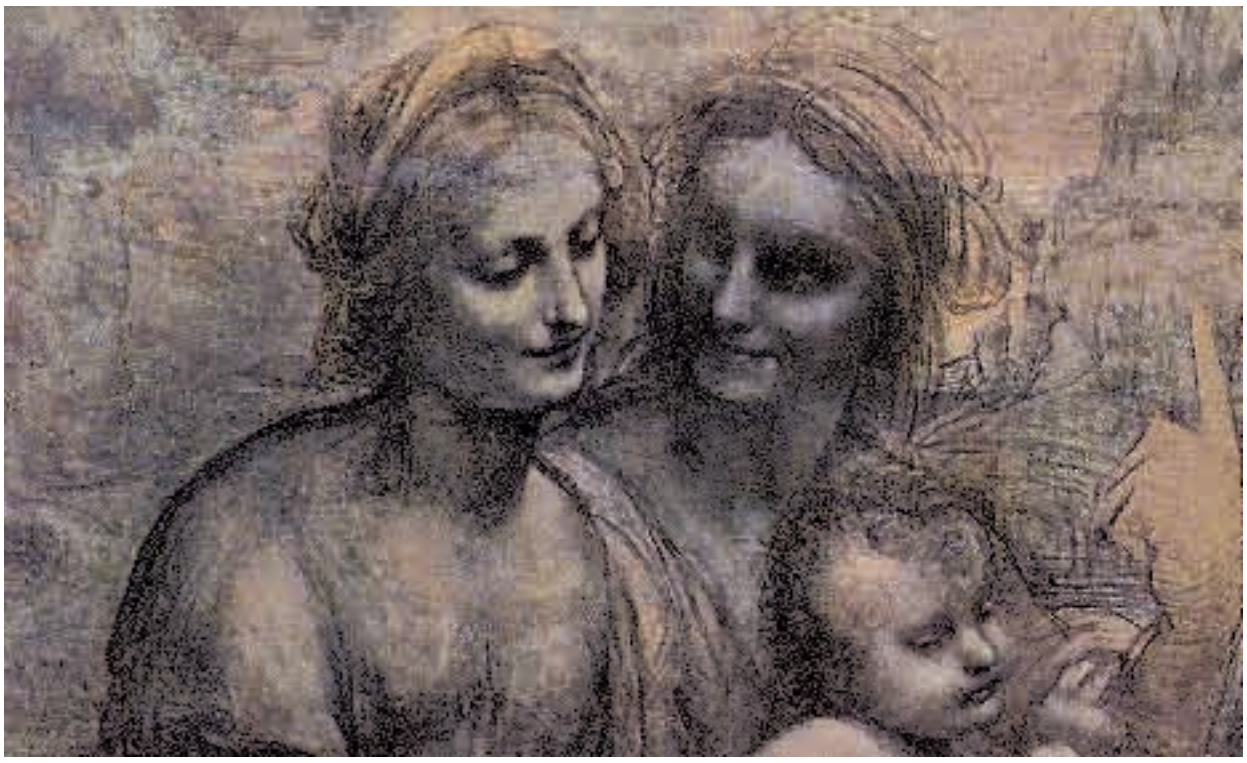

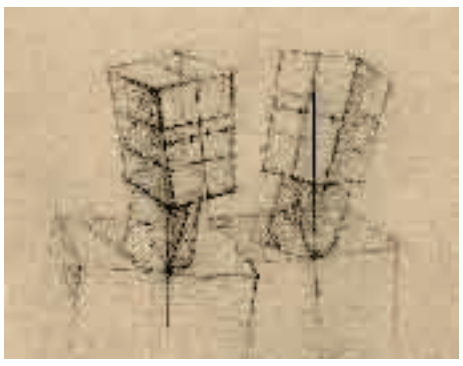

Movement

We bind the head to the shoulder girdle, compare the position of the suprasternal notch with the details of the head; check its position by drawing a vertical line through it. Take notice how the axes of the head correlate with the axes of the shoulder girdle.

Tonal relationships

Tonal relationship is the difference between the dark and light mass, on the head and the contrasts these light and dark mass, create.

Tonal relationships are established in the sketch, they influence the perception of proportions. If tonal relationships are not set from the very start then it is hard to do it while drawing the details.

First of all you apply shading. Start drawing it from the borderline shifting it towards the shade. Then indicate the difference "in light". Bear in mind that even the lightest reflection is darker than the darkest halftone.

! *Common mistake: Fragmentary observation hinders correct proportioning and establishment of proper tonal relationships.*

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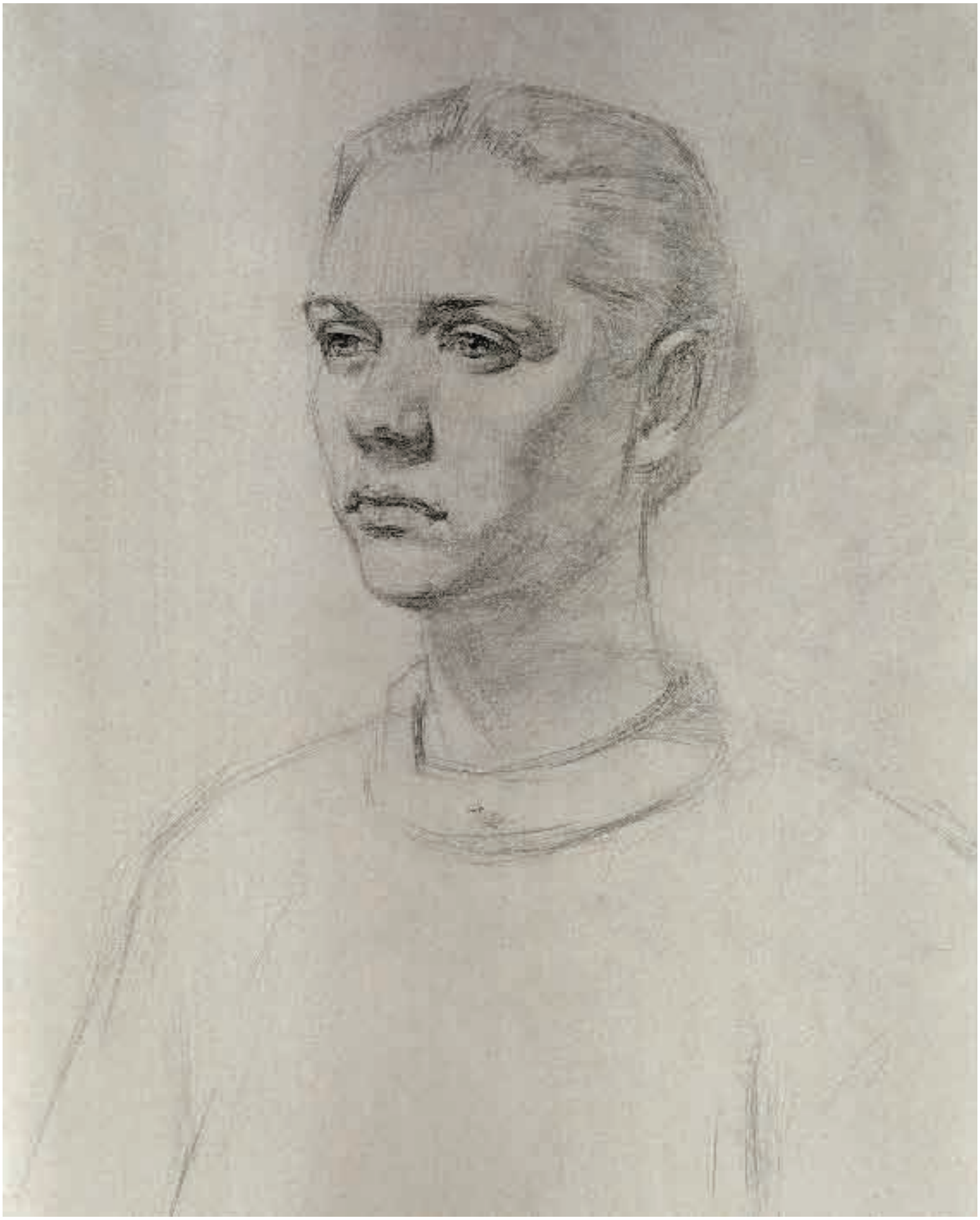

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1

2

3

4

5

III. BUILDING UP AFTER A SKETCH

Defining the General and the Secondary

Before you set up to modeling the details be sure that they are in the right places and check their proportions once again.

1. Draw the center line.

2. Draw the axes through the reference points of the head: lacrimal sacs of the eyes, top edge of the eye-socket, base of the nose, frontal tubers, chin, etc. See if the above-mentioned points are symmetrical with respect to the centre line. Accentuate them. Many painters make these points prominent in their portraits thus creating the effect of constructiveness. Portraits of such different masters as Karl Brullov and Nikolai Feshin exemplify that.

3. Verify the bend of the head, comparing the top part of the eye-socket with the top edge of the ear, the base of the nose – with the lower edge of the ear. Check the facial angle.

4. Bind the head to the shoulder girdle – draw a vertical line from the suprasternal notch and see where it comes to with respect to the eye.

5. Find the vertebra prominens, draw the musculus Capucini line through it.

Verify the proportions (see Proportions, p. 14).

If all the details are equally designated, the drawing will seem fractional and unfinished. Any work of art has the general and the secondary. It is necessary to subordinate the details according to their significance and degree of completeness.

Looking at the sketch, define the general and the secondary. For the sake of convenience number the details.

DETAILS

1 – Eyes
2 – Nose
3 – Mouth and Chin
4 – Forehead
5 – Analysis of form with regard to main intersections of planes
6 – Insertion of the neck into the shoulder girdle

! *Common mistake: This stage is totally skipped over.*

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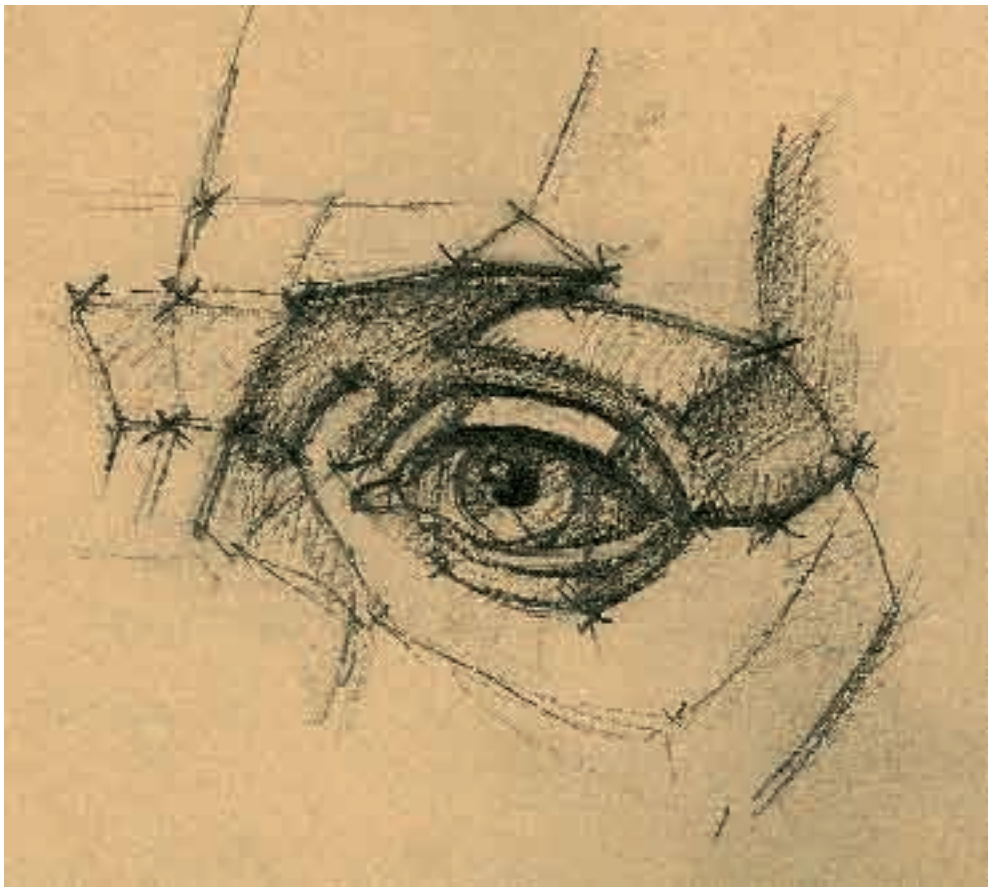
IV. PENCILING OF DETAILS



1 – frontal bone
1a – superciliary arches
16 – temporal line
2 – jugal bone

1 – orbicular muscle of eye
2 – muscle contracting eyebrows

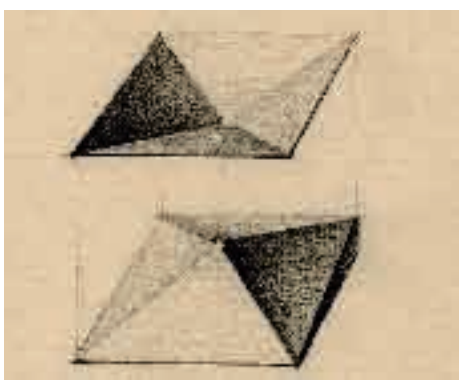
1. Eyes

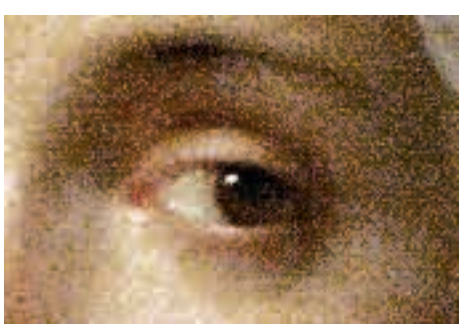
Before start working on a detail it is advisable to get the overview of the head as a whole. If necessary, specify the character of the model, his/her proportions. Think of the emotional message of the detail (eyes: amused, pensive, thoughtful etc.) Then with the conception in mind set up to modeling. Start drawing the fragment with analyzing the chiaroscuro borderline. Then work "in light". Try to avoid working too much on the shades, make them flatter. As a rule, the border of chiaroscuro runs over the main intersections of planes. If the position of the plane changes, its illumination changes with it as well as tangency at the intersection of planes. Analyzing tangency along the chiaroscuro borderline we create the illusion of volume. With the help of contrasts we "protrude" the form onto the viewer, if we soften the contrasts, the form recedes into the background. Having worked over the chiaroscuro borderline, analyze the form "in light". The halftones, like the shade, have their own limits. They also run along the borders of planes and have points of tangency of their own. Such a sequence of work – first the shade, then the light – will not allow to break tonal relationships.

All the "lights" are in halftones, highlights can be only on the tops or in the depressions where three or four planes meet.

Working over the eyes, accentuate the lacrimal sac and the outer edges of the eyes.

! *Common mistake: Lack of tonal deepening of the eye-socket.*





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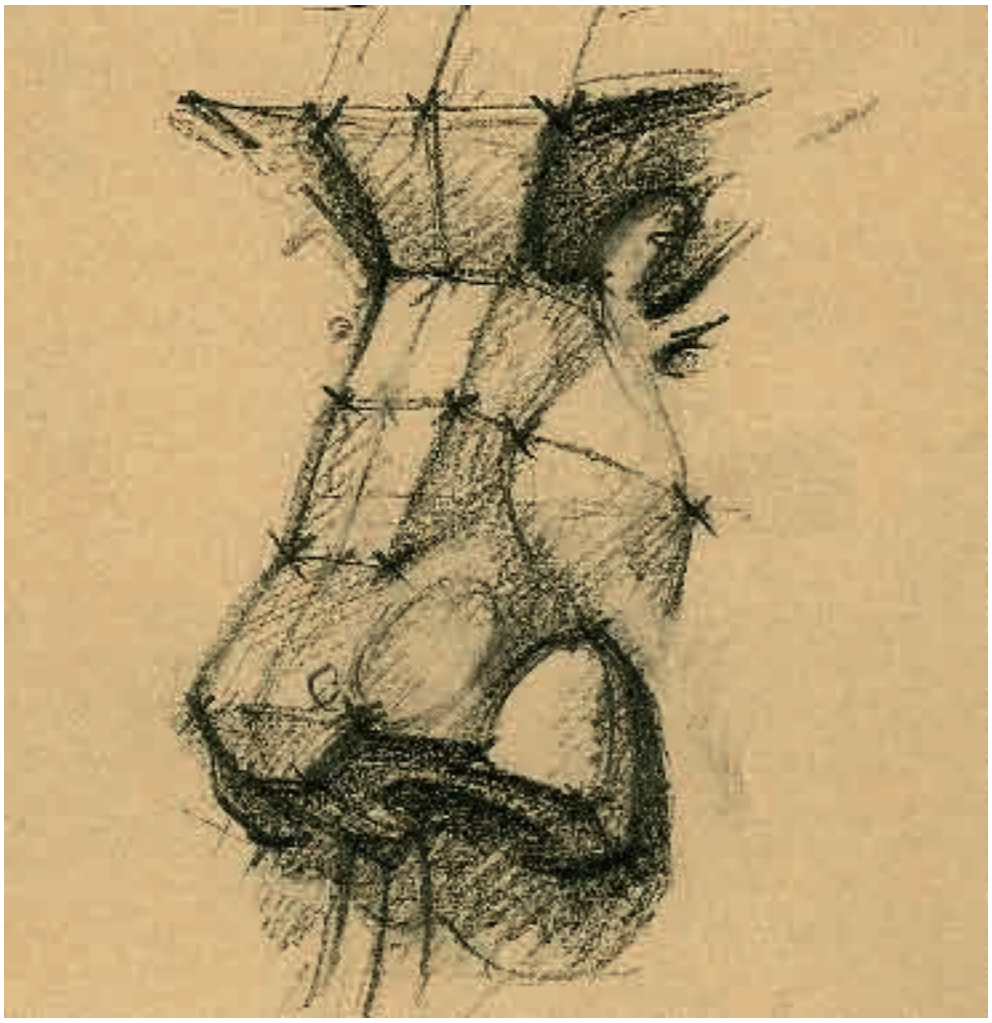


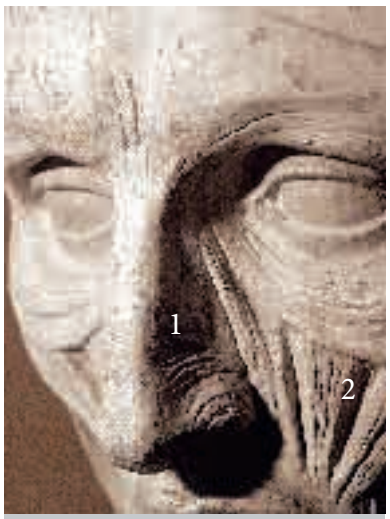
2. Nose

Start modeling the nose with defining the character and proportions. Avoid mechanical drawing at any stage of work. Nose as well as eye-sockets is a complex form consisting of numerous planes that are placed at an angle with our line of sight. They are always in halftones. That is why the nose as well as the eye-sockets has its own silhouette on the background of the face. We start our specification with it. In spite of a great variety of types the structure of noses remains permanently the same, only their proportions vary. Keeping in mind the structure of the nose and its anatomy, analyze the form. The algorithm of the analysis is the same: first work on the chiaroscuro borderline, then "in light". Accentuate the base of the nose.

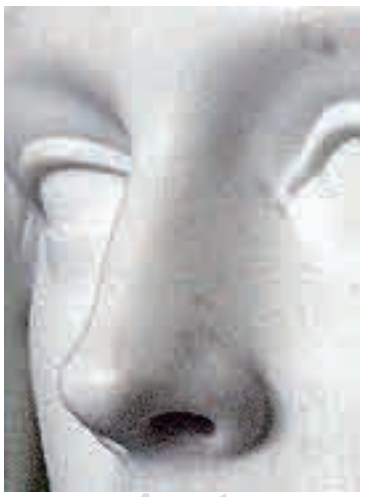
For modeling the details it is better to use harder pencils than those employed for the sketch not to overload the drawing with excess material. To work on the chiaroscuro borderline take pencils B, 2B. In light it is better to use H, 2H.

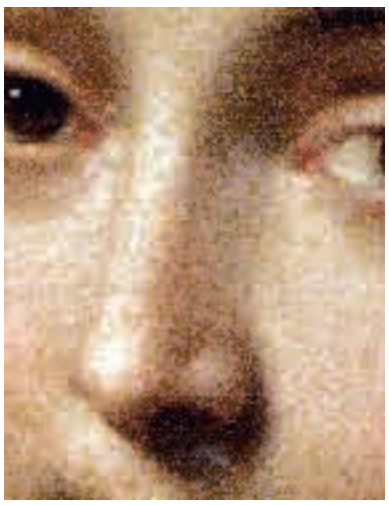
! *Common mistake: Black shade under the tip of the nose. There is always a reflection from the upper lip on the lower plane of the nose. The tip of the nose protrudes onto the viewer because of the contrast created by the overtone and the area surrounding it.*

1 – frontal bone
2 – nasal bone
3 – jugal bone



1 – nasal muscle
2 – quadrangular muscle of upper lip





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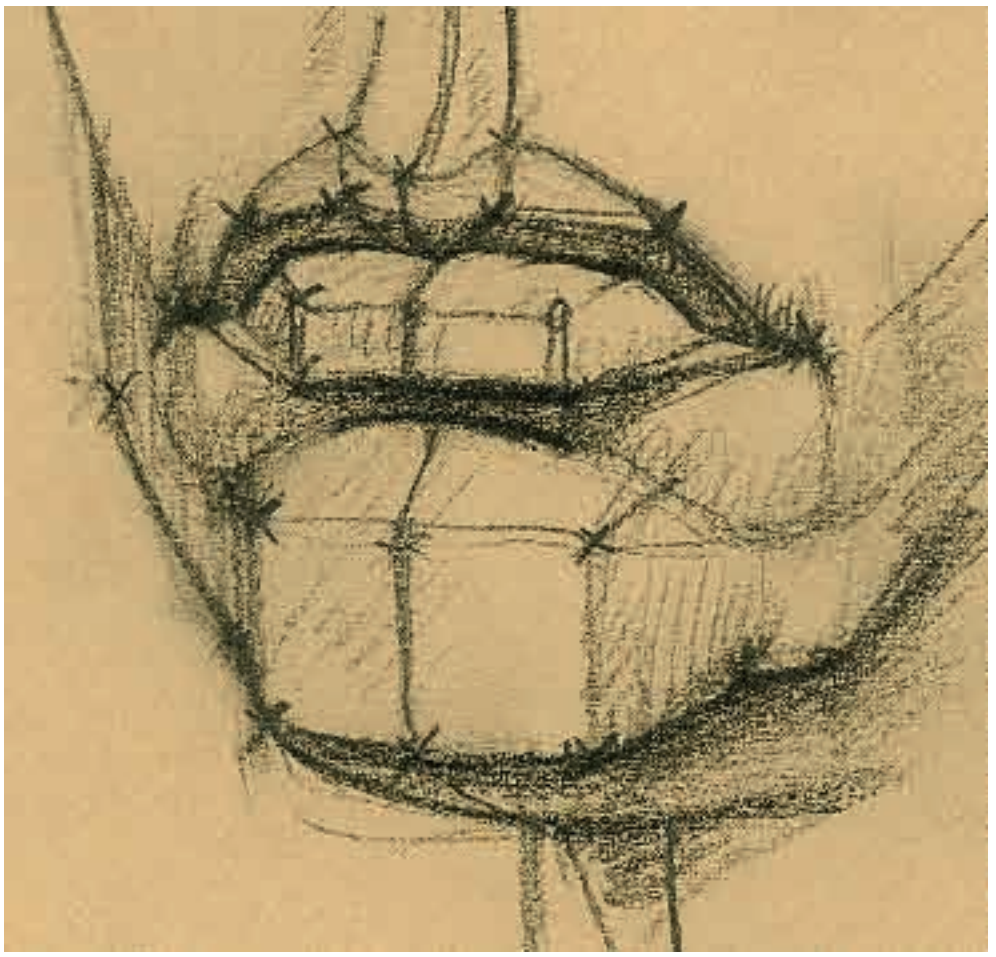


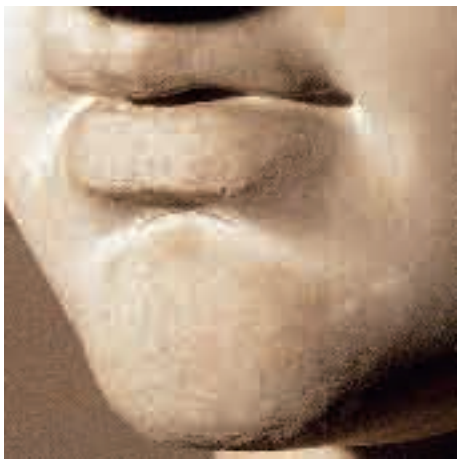
1 – upper jaw
2 – lower jaw

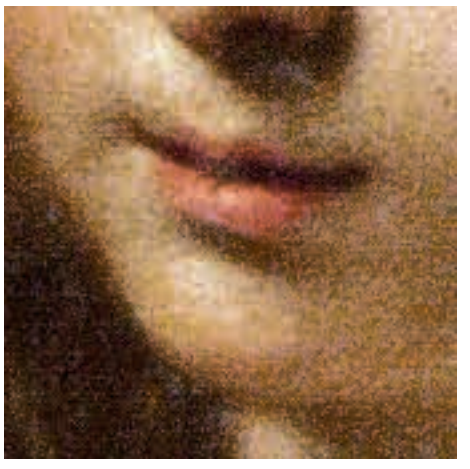
1 – orbicular muscle of mouth
2 – muscles of chin
3 – triangular muscle

3. Mouth and Chin

Start with defining the silhouette of the lips, check their placement within the face mass. Check the proportions of the chin. When depicting the lips they usually accentuate their corners and the shape of the mouth. The upper lip consists of two main planes: one is turned upwards the other is turned downwards. Their junction on the silhouette produces rigid tangency. The lower lip consists of four planes. The overtone on the lower lip originates at the intersection of three planes. Using this contrast, "protrude" the form onto the viewer. The chin has the upper, lower and side planes. Pay attention to the junction of the lower lip and the chin. The algorithm of the analyses of form is the same: first work on the chiaroscuro, then "in light".

! *Common mistake: Identical outlining of the lips following the silhouette.*





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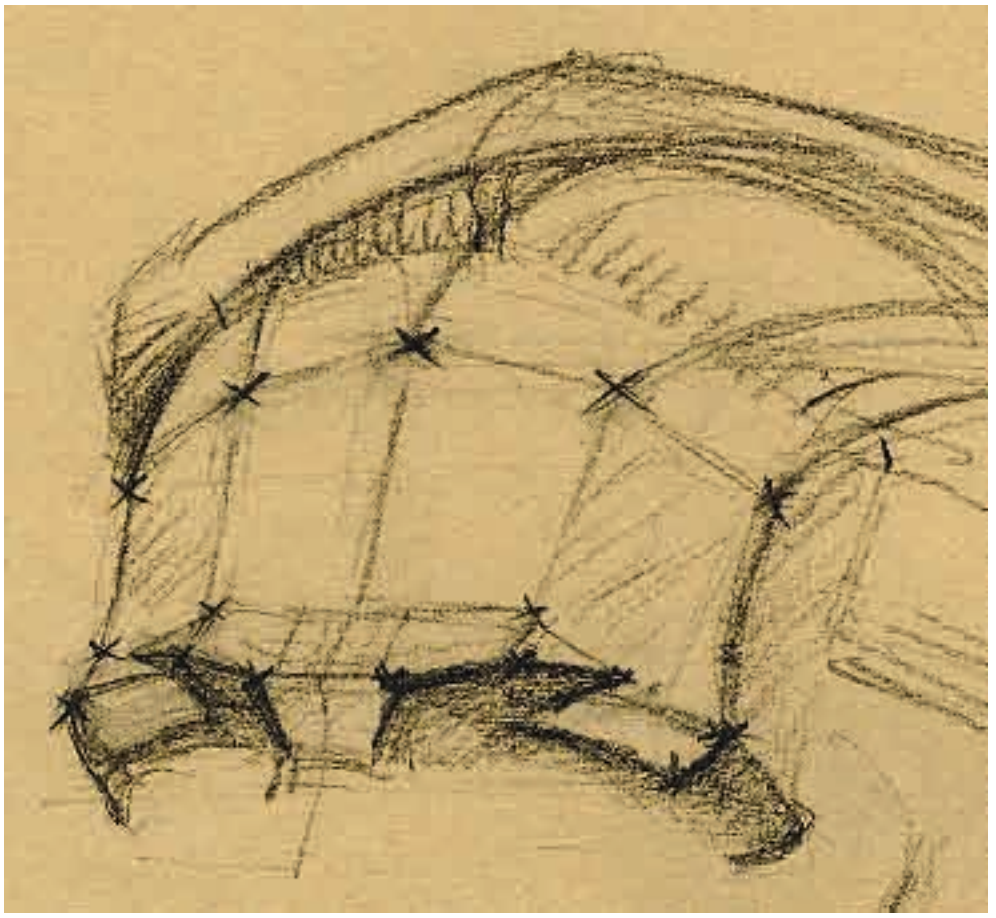
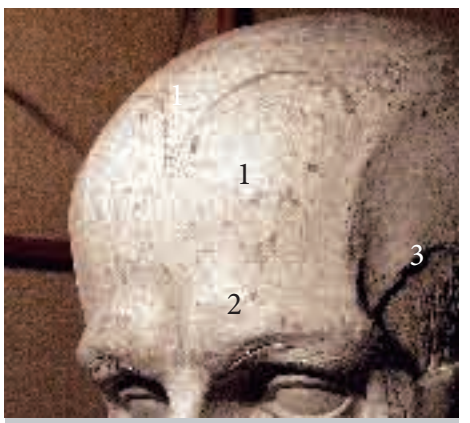


1 – frontal bone
1a – frontal tubers
1б – superciliary arches
2 – parietal bone
3 – coronal suture



1 – frontal muscle
2 – orbicular muscle of eye
3 – temporal muscle

4. Forehead

As a rule, the well-lit forehead seems flat at first sight though it consists of a big enough number of planes which should be indicated (see the scheme). A female model's frontal tubers and superciliary arches are less pronounced than those of a male model, nevertheless they should be discernible in a drawing. Special attention should be paid to the junction of the frontal, top and side planes. Look for the accents which enable us "to protrude" the main intersections of the large form onto the viewer. Analyze the edges of the mass of hair with the face mass. The hair occupies different planes hence the same law is in force here – when the plane changes, the edges change.

! *Common mistake: Instead of lying on the frontal tuber the overtone spreads over onto the adjacent planes.*

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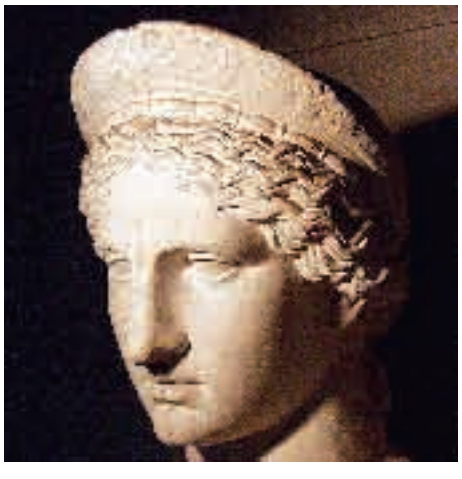
5. Analysis of forms with regard to main intersections of planes

Start the analysis with the chiaroscuro. Its borderline always runs over the main intersections of planes. In this case it runs through the parietal tuber in the top part of the head. Make sure this section doesn't extend onto the foreground. Where the chiaroscuro meets the background the tangency is always very active. Then analyze the form with regard to the silhouette. With the change of plane the tangency towards the background also changes. The silhouette of hair, even if it is put up, replicates the planes it lies within. See to it that the silhouette is less active than the foreground. It is desirable to study the form of the ear on classical examples. The gonial angle is always accentuated.

! *Common mistake: Lack of analysis of form on the silhouette of the head.*

1 – parietal tuber
2 – jugal bone
3 – mastoid process

1 – temporal muscle
2 – mastication muscle
3 – triangular muscle
4 – quadrangular muscle



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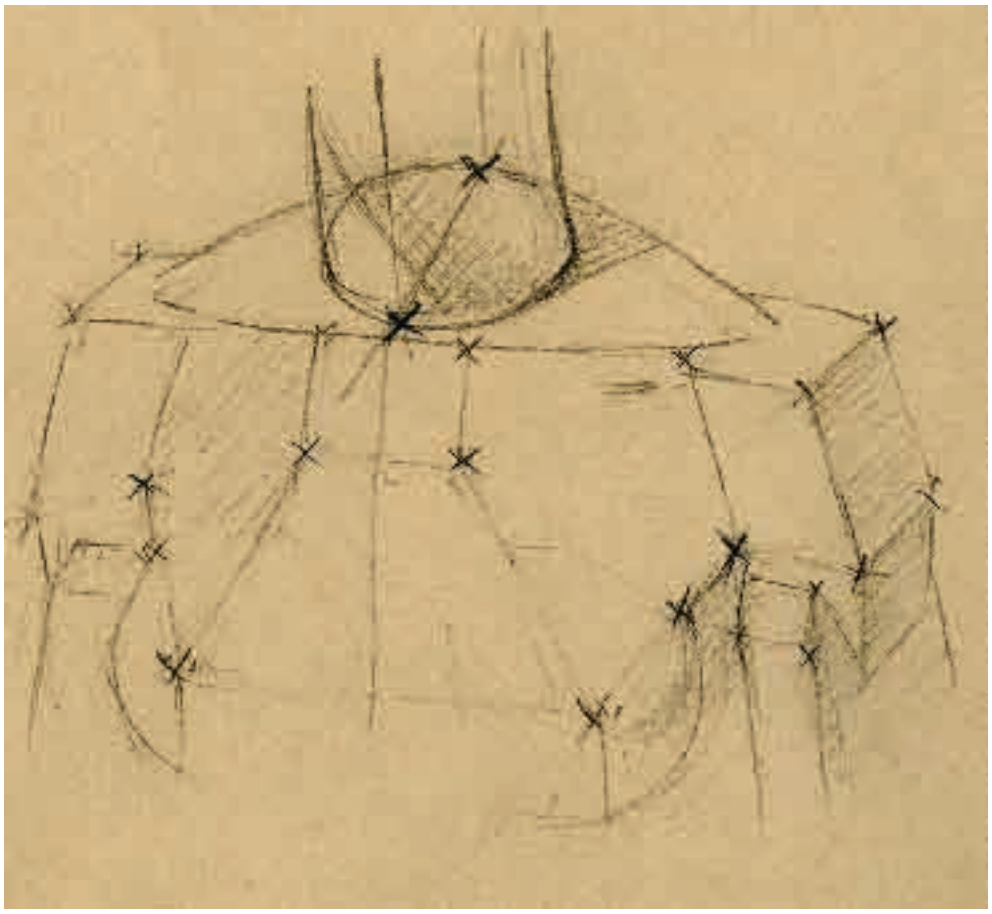


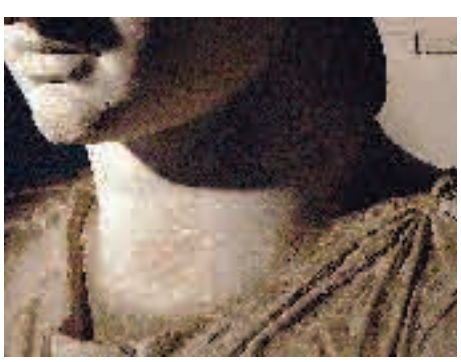
1 – breastbone
2 – collarbones
3 – the seventh cervical vertebra

1– clavisternomastoid muscle
2 – sternohyoid muscle
3 – trapezius muscle

6. Insertion of the neck into the shoulder girdle

Insertion of the neck into the shoulder girdle is of great constructive importance. It is a border where the cylinder of the neck joins the plane formed by the collarbones and musculus Capucini. When the neck is bare this border is marked with the accents made up by the tonal vibration of muscles and tendons. If the neck is covered with clothes the folds on the collar always indicate this insertion. The neckline of the collar or the collar itself, since it lies both on the form and in the space, should subject to the laws of form modeling: when the plane changes, so does the tangency.

Pay attention to the places of junction of the shoulders to the torso. There are always accents there that are important for the torso movement. Marking the tonal difference on the shoulder girdle, mark the planes they consist of. On the final stage we changed the model's clothes to demonstrate how the neck, uncovered with the collar, is inserted into the shoulder girdle.



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V. FINAL PHASE

Summarizing, restoration of tonal relationships, subordination of details

In the final phase of our work we return to the integral perception of the drawing and the model. Restore the tonal relationships which often get broken in the process of accurate drawing of the details. To make the drawing complete and accomplished, return to the basic details and analyze them more thoroughly.

The “Head” training task helped us to analyze the sequence of work, assign the problems to solve at each stage. The given portrait drawings reveal the way the great masters solved the problems discussed above.

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FIGURE

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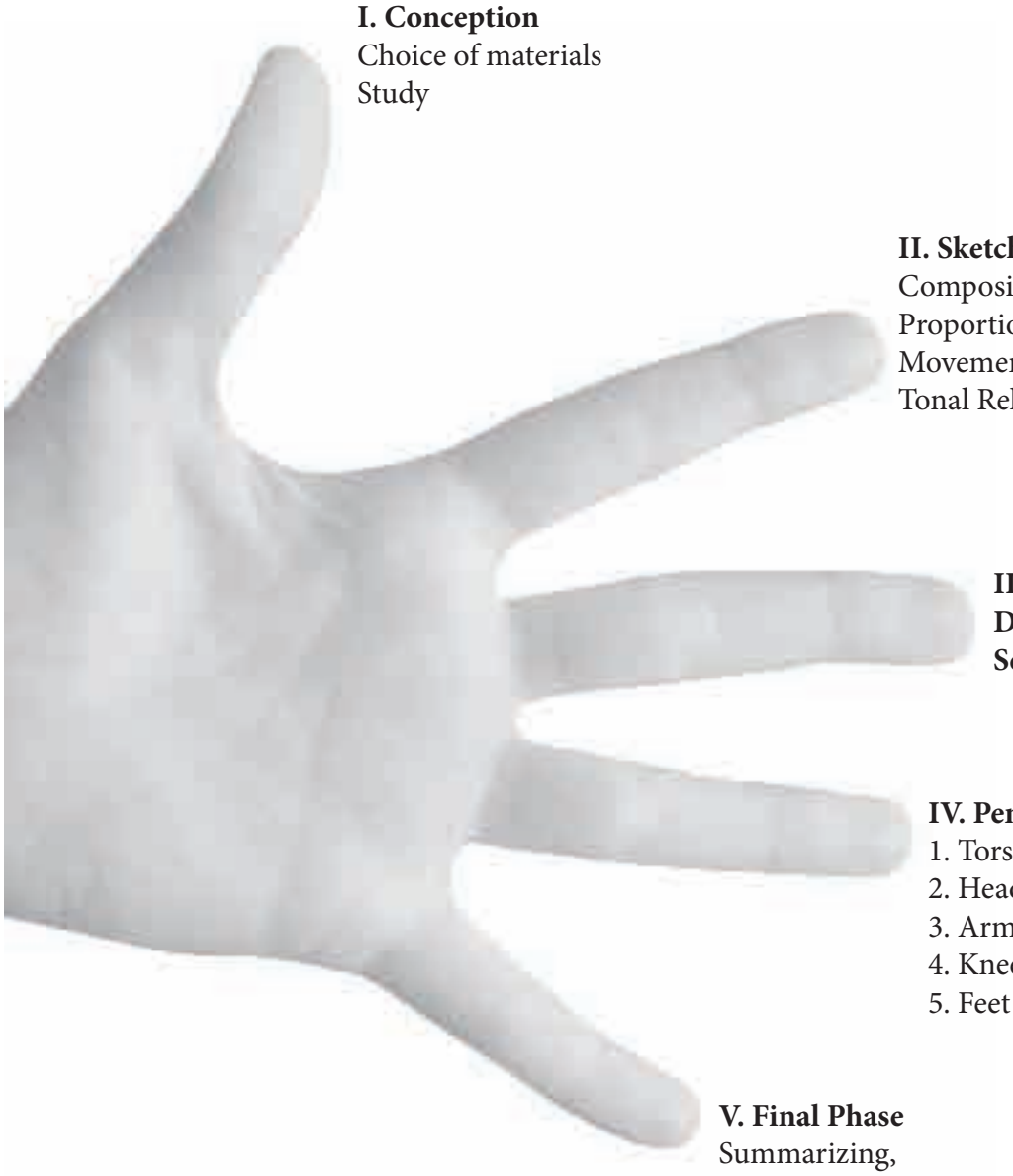
SEQUENCE OF WORK



I. Conception
Choice of materials
Study

II. Sketch
Composition
Proportions
Movement
Tonal Relationships

III. Building up after a Sketch Defining the Main and the Secondary

IV. Penciling of Details
1. Torso
2. Head
3. Arms. pelvis
4. Knees
5. Feet

V. Final Phase
Summarizing,
Restoration of tonal relationships
Subordination of details

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I. CONCEPTION

Conception has always preceded the beginning of any creative work. A training drawing is no exception. Before you set to work it is necessary to determine what impression the model makes on you, what you want to convey in your drawing.

When the artist is in the process of drawing his feelings must also work, they are recorded in the representation and conveyed to the viewer. The presented examples bear evidence of it. Impassive drawing contributes to integral viewing, prevents fragmentary observation and mechanical copying.

Conception is usually recorded in a small sketch. Though the details are not carefully drawn the impression of the sketch should be the same as of the finished drawing.

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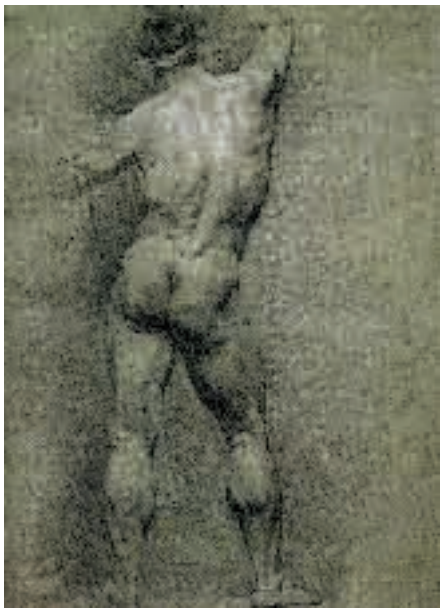
Choice of Material

It is necessary to think over the material to be used, the paper (tinted or white) our drawing will be executed on. The combination of paper and material must arouse the viewers' aesthetic emotions.

The size of the image affects the choice of material. It is better to use a pencil for small drawings since it is more convenient to model small forms with. For large drawings soft materials (charcoal, sepia, sanguine) are used – it speeds up the work.

We are going to draw on a sketch-board, 40-60 cm in size, material – graphite pencil and paper tinted warm gray using watercolors.



Study

A study solves the following tasks: composition, proportions, movement and tonal relationships.

When solving a problem of composition, define what the drawing will be: with a background, with partial introduction of it or with a nominal background. It depends on the lighting, background against which the model is placed and the amount of time allotted for the drawing. We are going to draw using neutral background.

We start the study with designating the format, the proportions of the study must agree with the format of the future drawing. Leave some space from the edge of the designated format to the edge of the sheet – it will help to easily change the composition.

It is advisable to think over the movement of the figure prima facie, because in the process of many hour academic drawing a model's pose often changes.

The placement of the figure on the sheet should emphasize its movement, inwardness, characteristic physical peculiarities.

Keep in mind and observe the model's proportions.

Establish tonal relationships since they influence the expressiveness of the drawing. Without them it is hard to render movement.

Define the general and the special.

! *Common mistake: If the drawing is ill-conceived it turns out to be poorly designed, inert and uninteresting.*

Drawing with a background

Drawing with partial introduction of a background

Drawing with a nominal background

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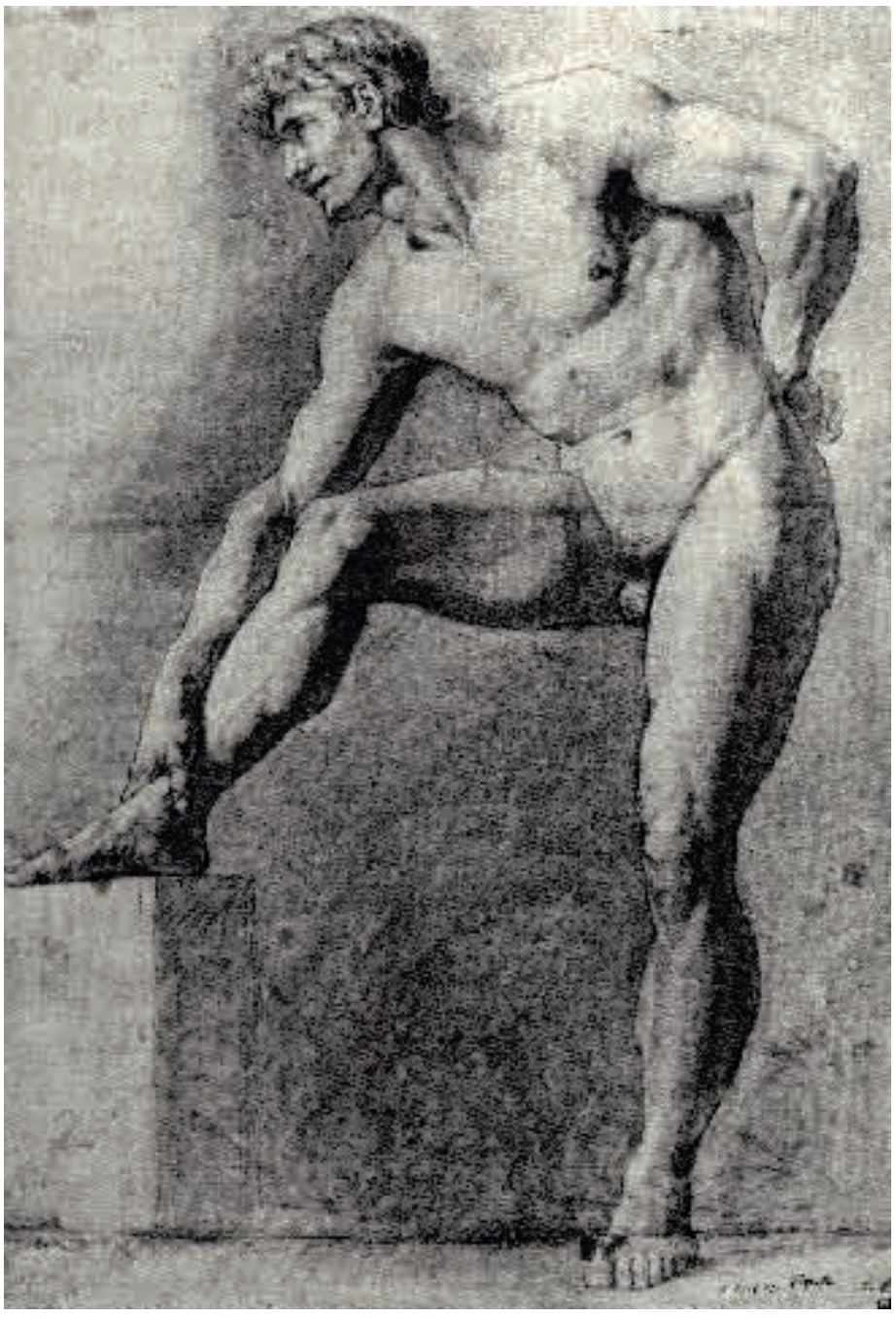
II. SKETCH

It is better to start drawing a portrait with a sketch rather than with building up a portrait itself. From the very start it is necessary to impart your feelings to the drawing and to render your first impression of the model. This ability is to be developed by making sketches regularly.

A sketch is usually made with soft pencils, for example, 3B-4B.

It is inadvisable to introduce hard line at this stage. It bears concrete information. A fledgling artist finds it hard to draw a line properly without training, hence mistakes are made in a drawing.

With the conception in mind we solve the same problems as in the study drawing: composition, proportions, movement and tonal relationships.



Composition

We position the silhouette of the figure patch within the sheet format. We have already solved this problem in the study drawing.

We transfer the composition from the sketch onto a large format. As a rule one leaves some space from the bottom edge of the sheet and a little more space at the top. Horizontal placement should emphasize the figure's movement without breaking the balance within a sheet.

Designing a drawing we try to observe the whole silhouette of the figure omitting the details and inner voids of the background. Special attention should be paid to the proportions of the big silhouette. If they are not properly set, the inner proportions will be equally perverse.

! *Common mistake: More often than not students start drawing with a detail. As a result the composition turns out to be haphazard. The figure may even not fit into the format or appear to be too small. Sometimes we hear: "I'll cut off the sheet later". It is not advisable to do it since the placement of the figure must emotionalize.*

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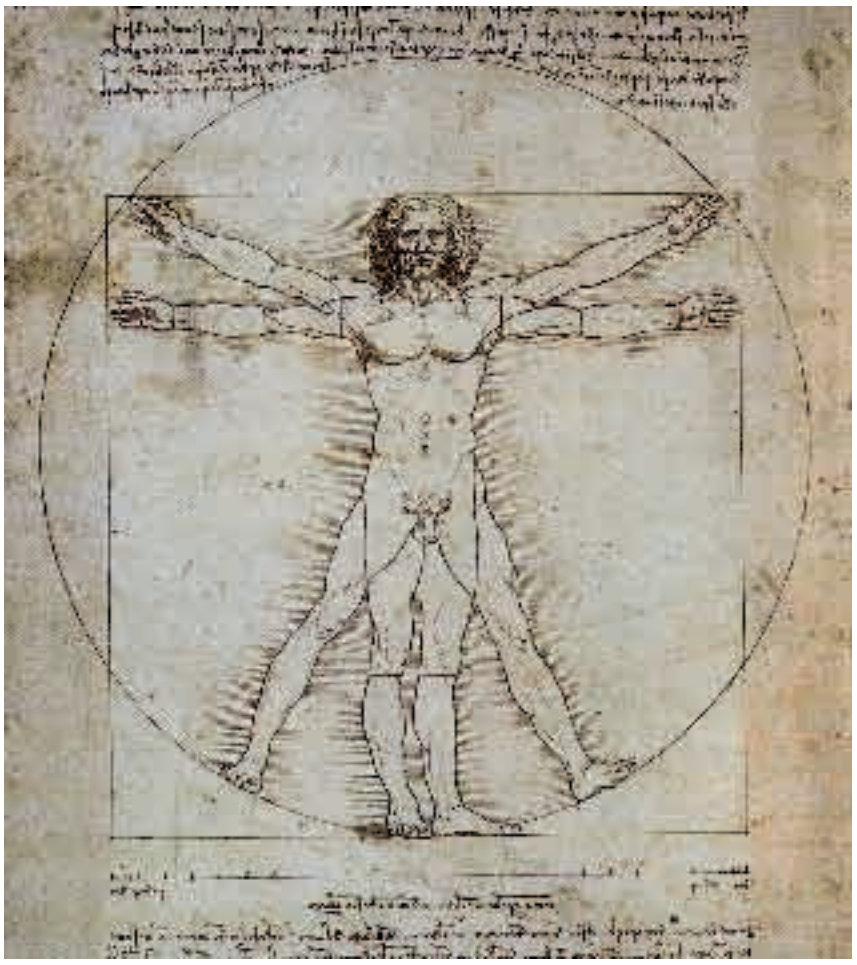


Proportions

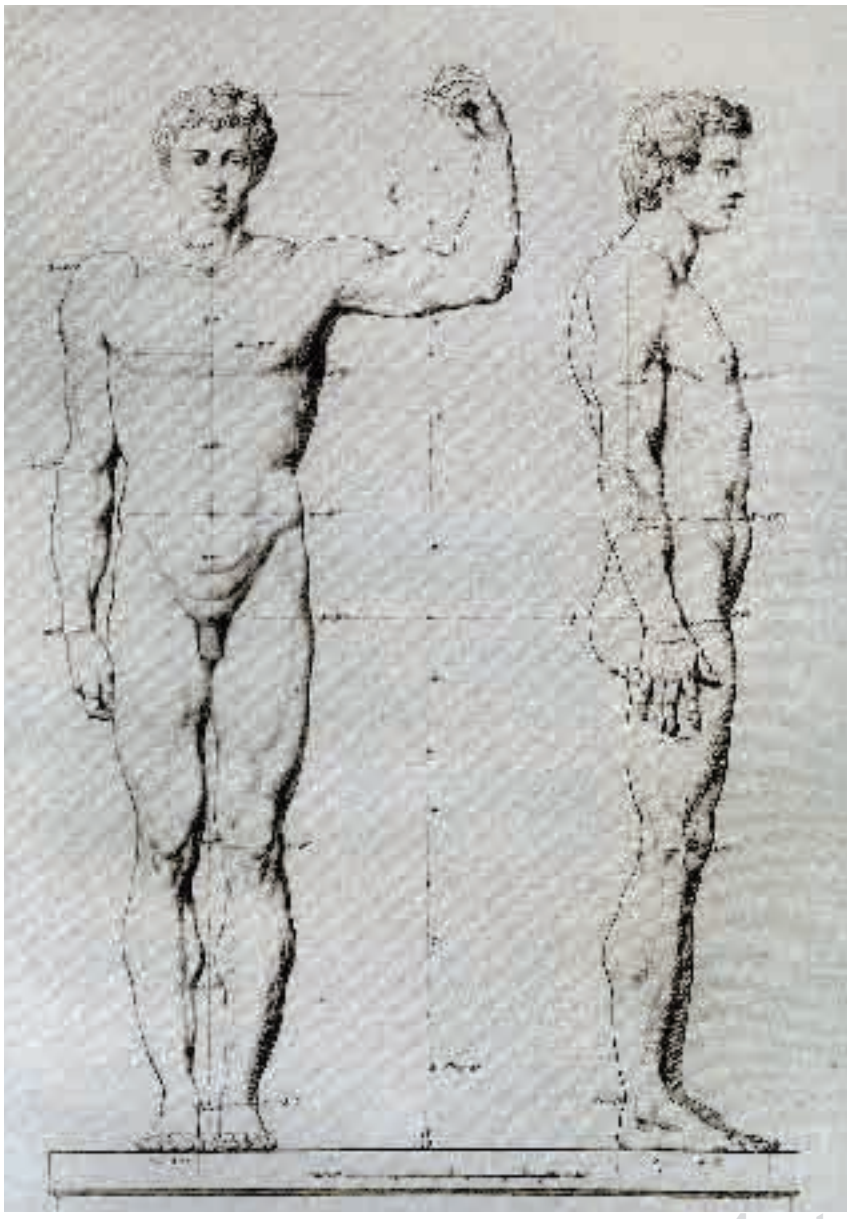
Making a sketch try to have a “broader view” and draw from the general to the special. It is useful to have certain knowledge of classical proportions. Each person possesses individual proportions, nevertheless, the knowledge of classical proportions helps to avoid serious distortions.

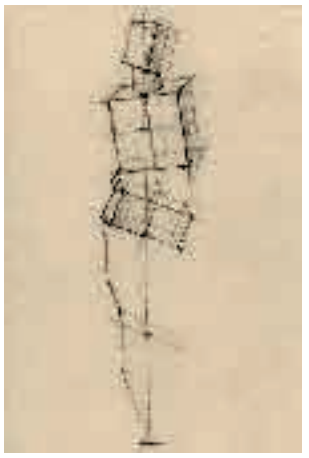
One should remember the following: the middle of a male figure is the share-bone, the middle of a female figure lies a bit lower.

If we divide the top part in two, the border will pass over the nipples. If we divide the top quarter into halves, we will get the height of the head. The lower part of the figure is divided into halves by the head of tibia.

These are the proportions of a tall man whose head goes in the height of the figure eight times. For a medium height person the head is one seventh of the figure, for a short man – one sixth.

In our case the model is not tall and slouches a little. That’s why the head goes in the height of the figure less than seven times.





Movement

The movement of the figure is formed by the center line and the shifting of axes which pass through the reference points of the chest, pelvis, head and knees. When delineating the movement in a sketch, the axes are only kept in mind but not drawn. This will be done at the stage of building up a drawing.

For a standing figure basing itself upon one leg the centre of gravity is of great importance. To achieve the feeling of steadiness the vertical line drawn through the suprasternal notch must pass through the base of the shank of the stationary foot. This vertical is also important for the movement of the head. It is necessary to check which point of the model it passes through (eye, ear, nose, etc).

! *Common mistake: Reference points are not accentuated, shifting of axes is not discernible.*

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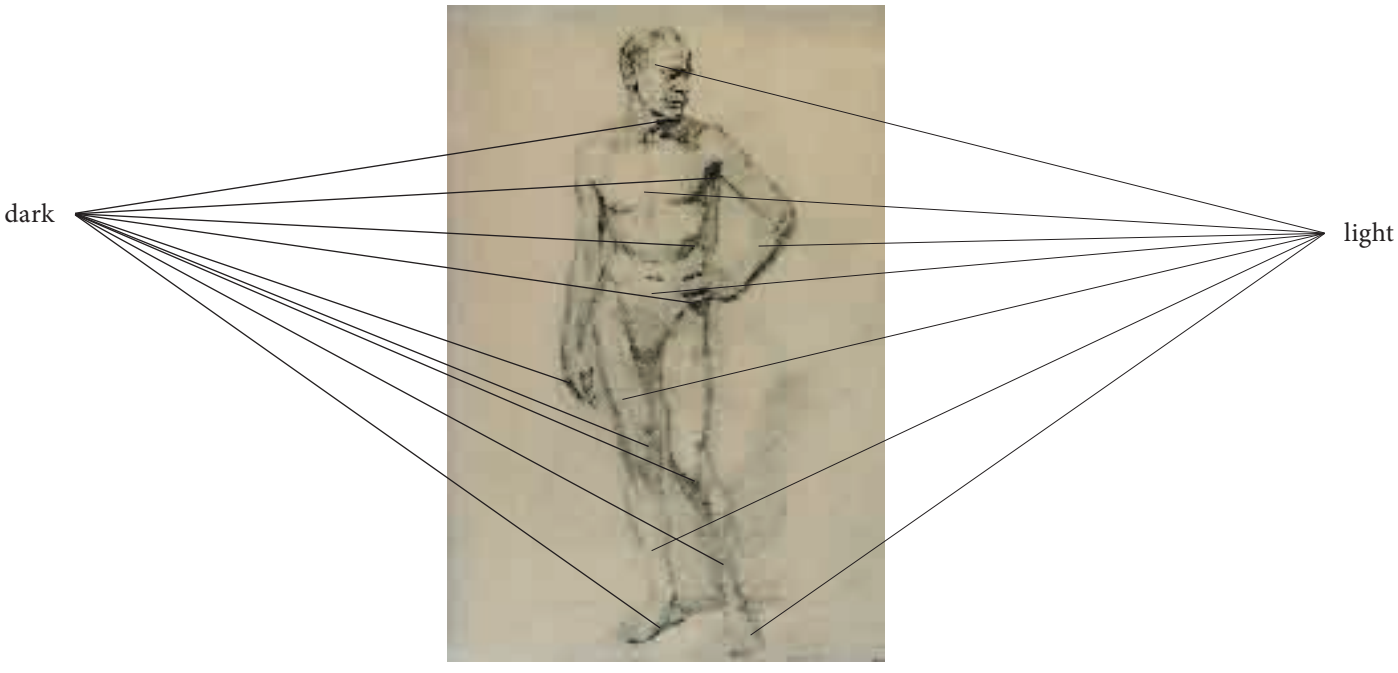
Tonal relationships

Tonal relationships are the difference between the dark and light values on the figure and the contrasts these light and dark patches create.

It is advisable to establish tonal relationships while in the sketch. They influence the perception of proportions and rendering of movement. If the relationships are not set from the very start then it is hard to do it while modeling the form. With the absence of tone, in the process of drawing, the visual perception of the details will be fragmentary.

First of all apply shading and then indicate the difference "in light". On the borderline of light and shade the tone can be denser, within the shade there is always a reflection. The lightest reflection is always darker than the darkest halftone.

! *Common mistake: Fragmentary observation hinders establishment of proper tonal relationships. Light is often the same everywhere and so are the shades. Sometimes light and shade are of the same tone.*



To accomplish this stage quickly and successfully it is necessary to develop the "integral vision" and to make sketches every day solving four problems: composition, movement, proportions and tonal relationships.

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III. BUILDING UP AFTER A SKETCH

Defining the General and the Secondary

Having made a sketch the creation of which involves senses rather than mind we must set on modeling the details. But before doing it make sure that all the details are in the right places and of the right size.

Firstly it is necessary to check the "steadiness" of the figure. Draw a vertical through the suprasternal notch to the base of the shank of the stationary foot between the ankles. With the help of that vertical check the "binding" of the head to the shoulder girdle.

Draw a center line through the torso, pelvis and knees. Through the reference points of the torso, pelvis, head and knees draw axes taking into consideration perspective and a skyline. Check the symmetry of the figure.

Check the proportions *(see Proportions, p. 42)*. Only after it get down to work over a detail.

To make the drawing look self-contained and finished it is necessary to subordinate the details according to their significance and degree of completeness. The details should not be equally done.

Michelangelo's drawing exemplifies that: the figure has no legs, there are many fragments of details nearby, nevertheless, the drawing looks self-contained and finished because it has the general and the secondary. In Chistyakov's drawing all the details are carefully penciled but tonal subordination is observed.

Looking at the sketch, define the general and the secondary once again. For the sake of convenience number the details.

DETAILS

1 – Torso

2 – Head

3 – Arms. Pelvis

4 – Knees

5 – Feet

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IV. PENCILING OF DETAILS

Analyze the sequence of modeling a detail on the example of torso.

1. Start penciling a detail with analysis of chiaroscuro borderline. The borderline between light and shade always passes through the main intersections of planes. If the position of the plane changes, its lighting and edge on the intersection of two planes also changes. Analyzing the tangency on the border of light and shade we create an illusion of volume. In this case it is better to use pencil B-2B. With the tonal relationships already established there is no need in excessive material in a drawing. Stroke is often introduced on the border of light and shade. The activity of the stroke helps to "protrude" the borders of planes onto the viewer.

2. Then analyze the form with regards to silhouette. To tackle this task, take hard pencil H-2H. Pay attention to the "insertions" where the neighboring planes meet. With the change of plane its lighting also changes, hence changes its tangency with the background.

Silhouette and border of chiaroscuro serve as the limits for a patch. Both in drawing and in painting the main information about the form concentrates on the border of the patch. When modeling the form, pay special attention to it. Make an analysis within the patch in so far as it is needed. But in terms of completeness it is always second to the silhouette.

3. The last thing to do is to analyze the form "in light". It is advisable to work with a hard pencil. It will help to avoid tonal disarray.

Light consists of half-tones. Overtones appear on the tops and in the depressions where three or four planes meet. Half-tones also have different tangencies between themselves since they occur as a result of changes of planes. Pay attention to the tonal difference between them. For that observe the detail as a whole. Shades, when drawn, are given less volume compared to light.

4. Having thoroughly analyzed the small forms with regard to the border of chiaroscuro, silhouette and "in light" subordinate them to the big form. Keep in mind the scheme of the big form. With the help of contrasts "protrude" the main intersection of planes onto the viewer, by softening – make them recede to the background.

! *Common mistake: More often than not students start modeling the form with light and, as a result, tonal relationships get broken.*

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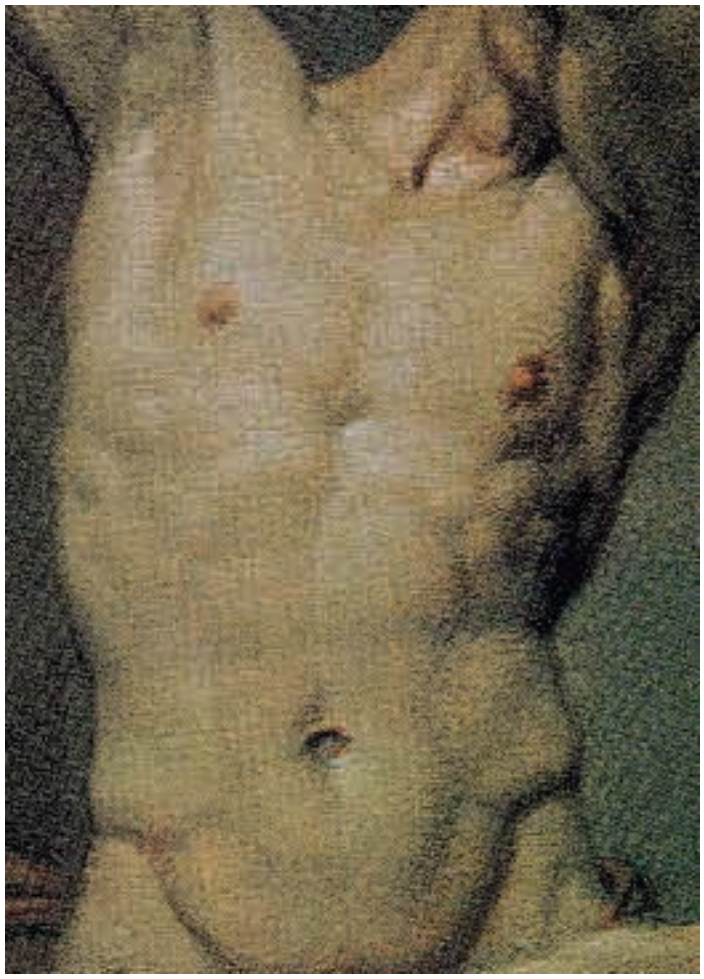

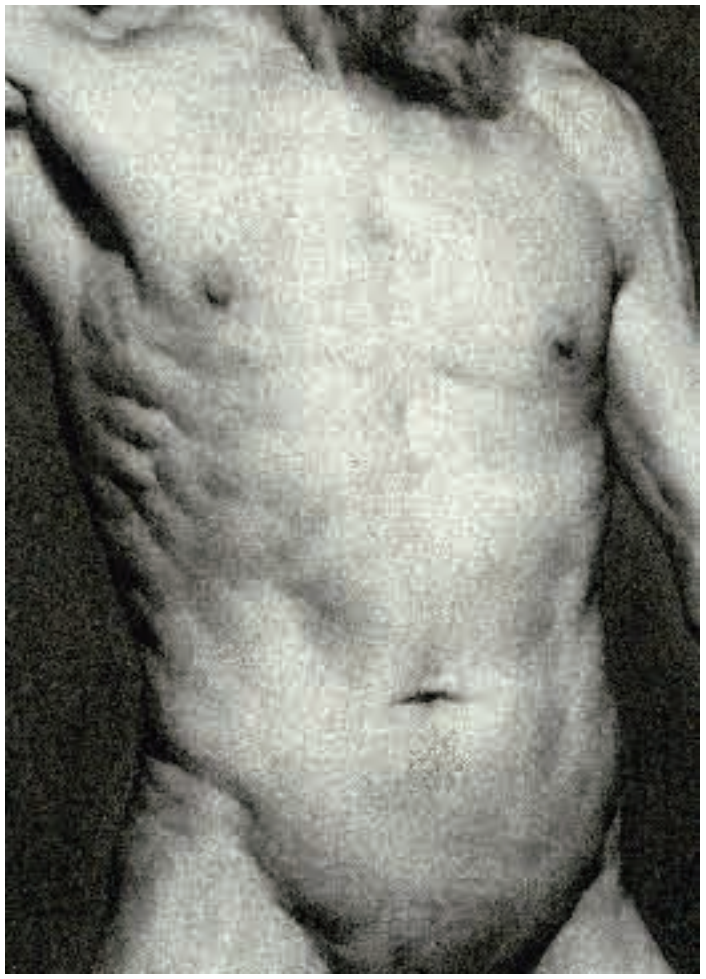

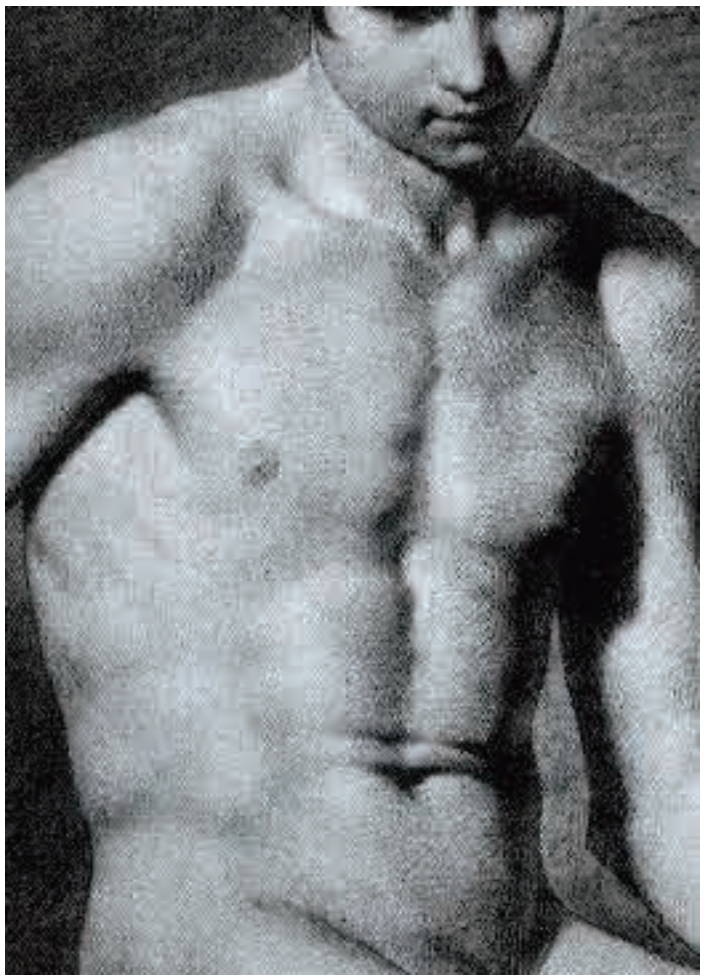

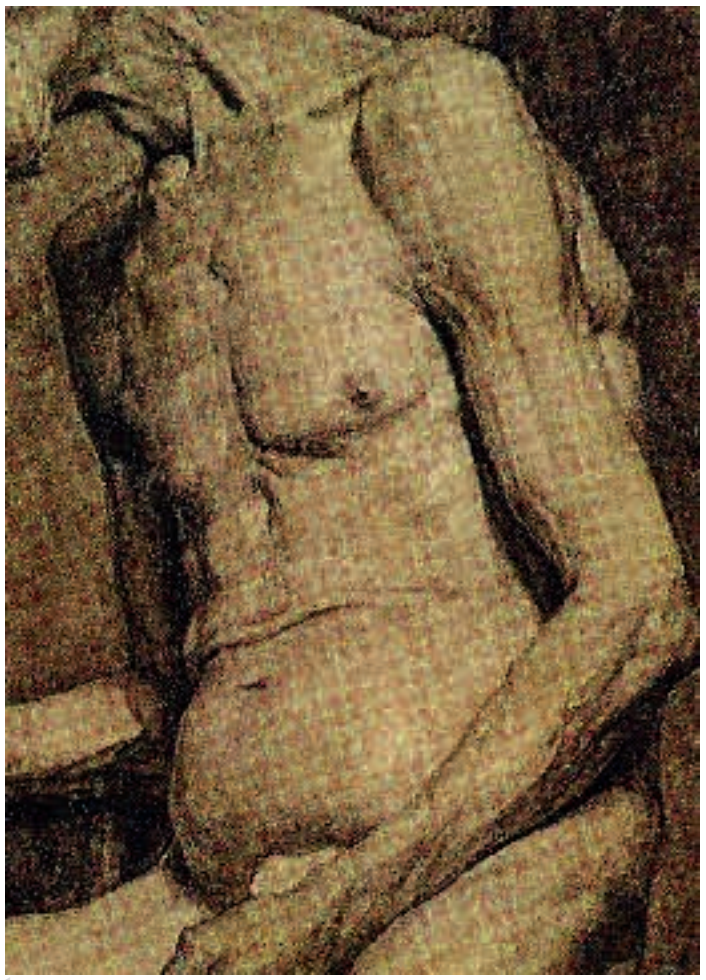

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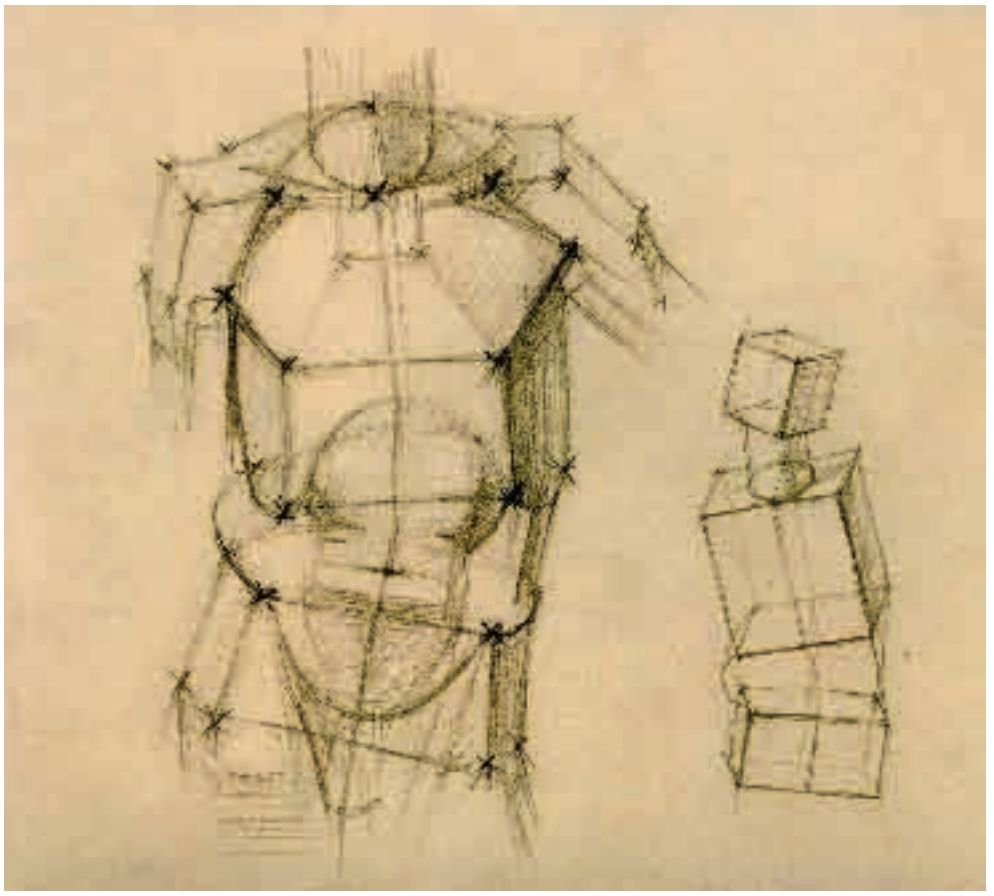

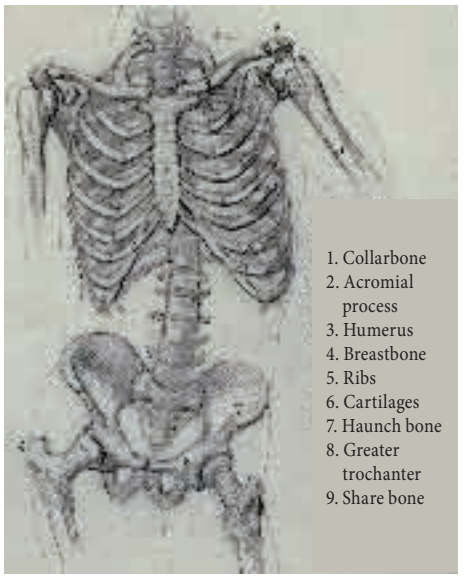

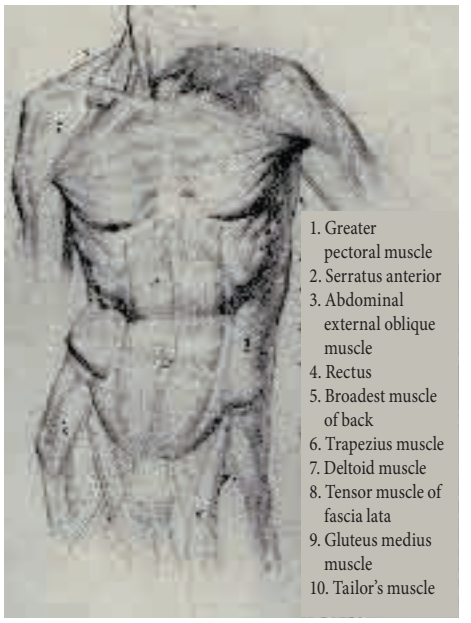

1. Torso

Before you set to work over a detail it is useful to observe the figure as a whole and to check once again, if necessary, the proportions and tonal relationships.

When modeling the details it is necessary to keep in mind the scheme of the big form – the drawing will look flat without it. See to it that the contrasts on the neighboring intersections of planes are more active than the silhouette.

When penciling a detail it is useful to outline it in a set movement on a separate sheet of paper and then, at home, using a textbook on anatomy, to rough in the bones and muscles. Thus, drawing after drawing one can learn surface anatomy.

In the old academy much time was given to copying from models, i.e. copying the drawings, drawing from plaster casts of classical sculptures. The aim of this work was to study basic forms and proportions.

The given fragments of classical examples show how similar problems were solved by the great masters of the past.

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1. Frontal bone
1a. Frontal tuber
1b. Superciliary arches
2. Parietal bone
2a. Parietal tuber
3. Temporal bone
3a. Mastoid process
4. Upper jaw
5. Jugal bone
6. Nasal bones
7. Lower jaw

2. Head

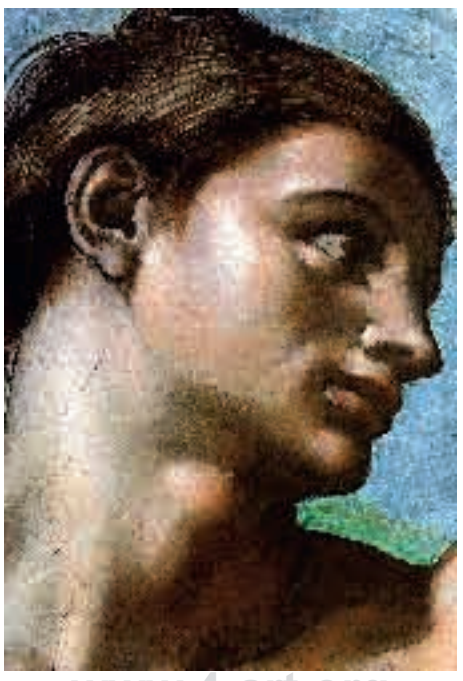
Head in the "Figure" task is drawn following the same algorithm as in the "Head" task: eyes, nose, mouth, forehead, analysis on the main intersections of planes, then neck.

Before you set to work over the head it is necessary to return to the sketch, i.e. to a live, direct perception. Define the character of the model, his/her proportions, and tonal relationships. Check the binding of the head to the shoulder girdle. It is advisable to pencil the details not mechanically but con affetto. Only then the drawing will be vital and interesting.

When analyzing the form of the head with regard to silhouette it is necessary to pay attention to the following: despite the fact that part of the head is covered with hair it rests on the form and subjects to the same laws: the plane changes – the tangency changes. This law operates in the case of tangency of the patch of hair and the patch of the face.

! *Common mistake: The outer silhouette is more active than the contrasts on the closest intersection of planes.*

1. Frontal muscle
2. Orbicular muscle of eye
3. Nasal muscle
4. Orbicular muscle of mouth
5. Quadrangular muscle of upper lip
6. Levator muscle of angle of mouth
7. Zygomatic muscle
8. Risorius muscle
9. Triangular muscle
10. Quadrangular muscle
11. Muscle of chin
12. Mastication muscle
13. Temporal muscle



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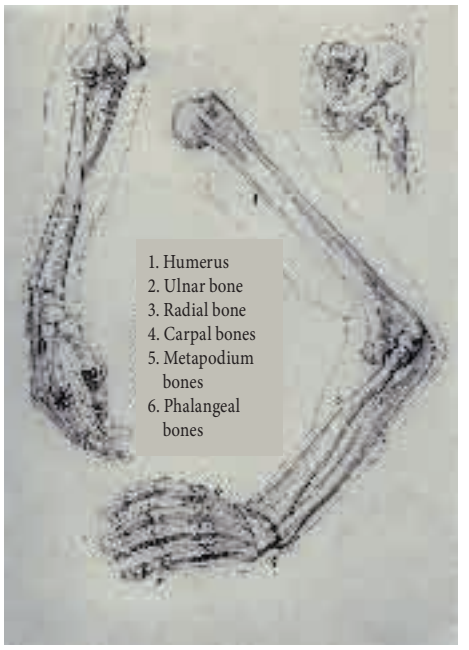

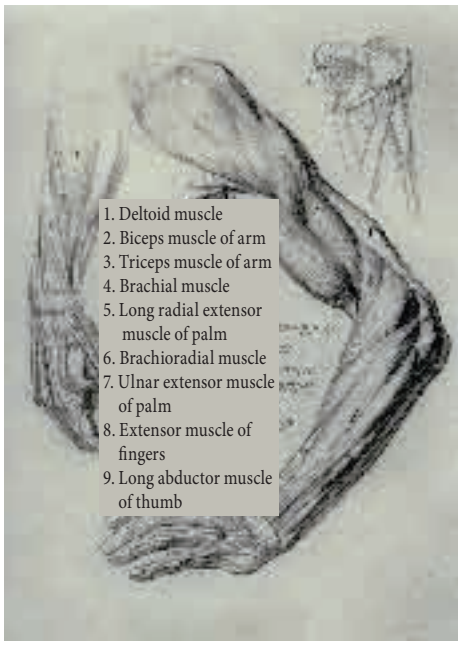
1. Deltoid muscle
2. Biceps muscle of arm
3. Triceps muscle of arm
4. Brachial muscle
5. Long radial extensor muscle of palm
6. Brachioradial muscle
7. Ulnar extensor muscle of palm
8. Extensor muscle of fingers
9. Long abductor muscle of thumb

3. Arms. Pelvis

When drawing paired details (hands, knees, feet), the main detail is penciled more thoroughly, while the second one approximates to it in terms of accomplishment as much as it is needed. Both details should not be penciled with equal care. Fingers are usually grouped together and there should be the main and the secondary ones among them. Keep in mind the tonal stretching in the lit part of the arm from the shoulder to the hand. The shoulder and forearm should be S-shaped. When penciling the pelvis haunch bones and trochanters are accentuated because they define the axes.

! *Common mistake: Fingers are penciled with equal care, tonal disarray between light and shade. Shoulder and forearm are straight.*

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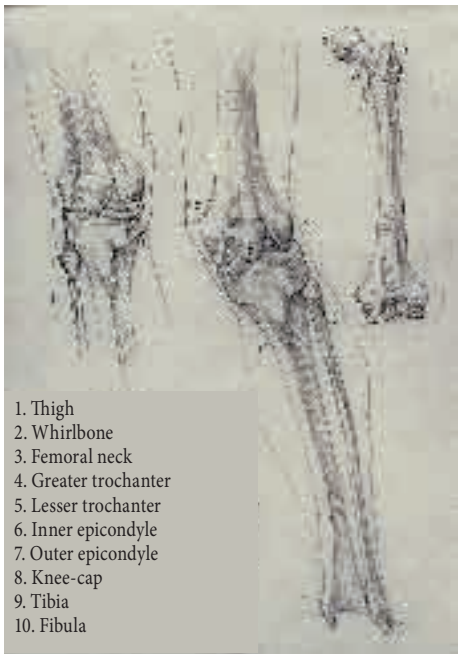
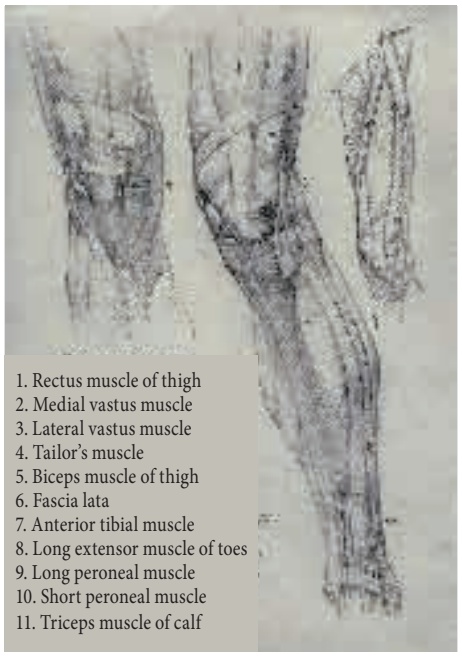


1. Thigh
2. Whirlbone
3. Femoral neck
4. Greater trochanter
5. Lesser trochanter
6. Inner epicondyle
7. Outer epicondyle
8. Knee-cap
9. Tibia
10. Fibula

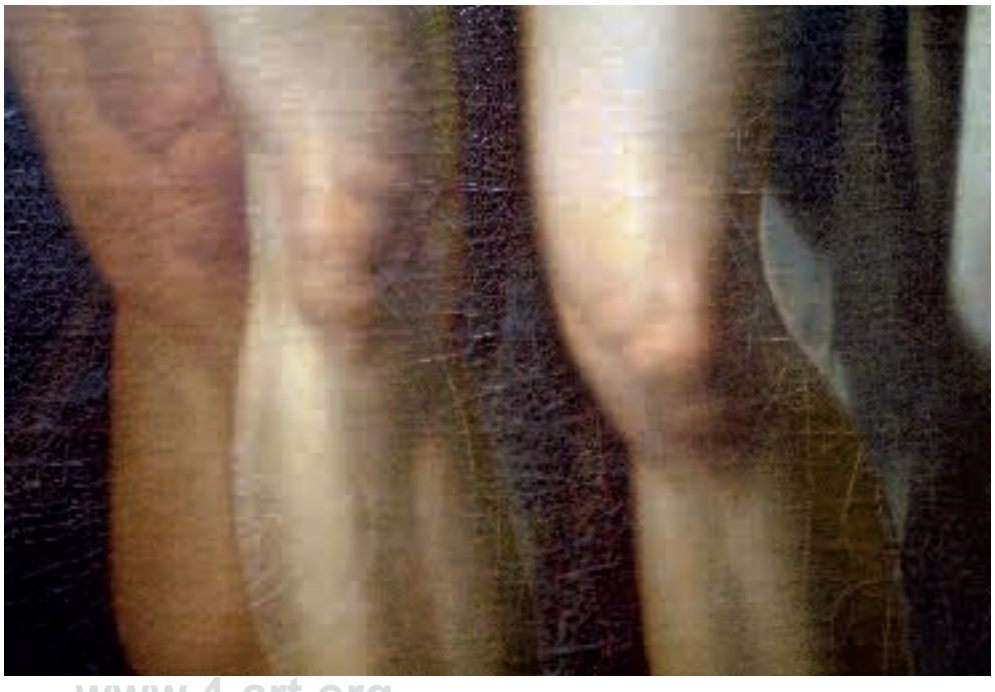


1. Rectus muscle of thigh
2. Medial vastus muscle
3. Lateral vastus muscle
4. Tailor's muscle
5. Biceps muscle of thigh
6. Fascia lata
7. Anterior tibial muscle
8. Long extensor muscle of toes
9. Long peroneal muscle
10. Short peroneal muscle
11. Triceps muscle of calf

4. Knees

Usually they draw the prominent knee most carefully, "protruding" it onto the viewer with the help of tonal accents. The thigh of the stationary foot and the thigh of the bent foot are situated in different planes. There should be tonal difference between them. Shanks are also situated in different planes chequerwise with regard to the thighs. The knee axis should be parallel to the pelvis axis. Head of the tibia and knee-cap constitute two similar forms. Keep an eye on the borders of intersections of big planes. Small forms, situated on those borders, are accentuated.

! *Common mistake: Instead of a prominent knee, the knee of a stationary foot is accentuated. As a result the stationary foot seems to be bent in the knee.*



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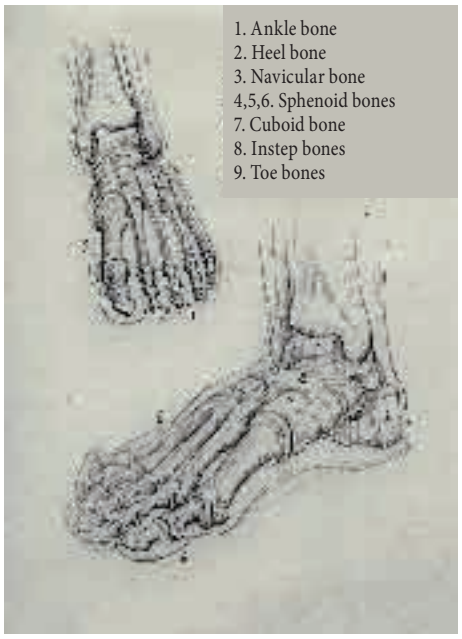

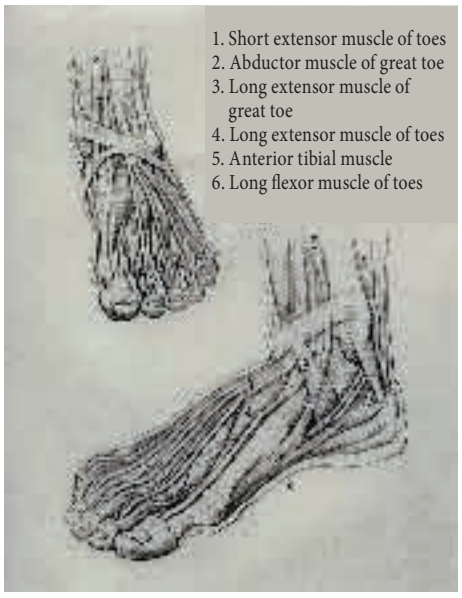
1. Short extensor muscle of toes
2. Abductor muscle of great toe
3. Long extensor muscle of great toe
4. Long extensor muscle of toes
5. Anterior tibial muscle
6. Long flexor muscle of toes

5. Feet

The weight bearing foot is always the main one out of the two. The centre of gravity passes through it and the whole figure rests upon it. As for the free foot it can be placed anywhere. Students often stand too close to the model and see the plane with the free foot as if turned inside out. To avoid the effect of "suspended" feet the skyline is deliberately lowered. To achieve it they sometimes practice drawing when seated.

To outline the foot properly foreshortened, "bind" one of the side fingers to the ankles. The inner ankle is always higher than the outer one. Foot is a complex, porrect in space form. To render the form it is necessary to keep in mind that the plane receding from the viewer is in halftones despite the fact that the light falls from above. Drawing the toes keep in mind: three toes are identical in form, two outer toes differ. The form of the foot is better learnt on classical examples.

! *Common mistake: Identically active outlining of the foot.*

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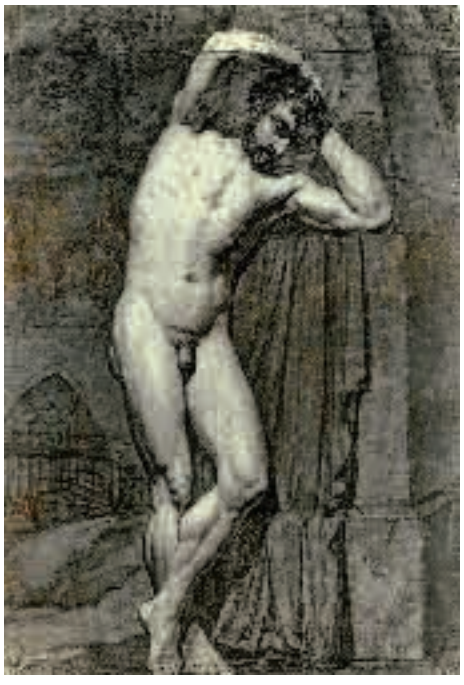
V. FINAL PHASE

Summarizing, restoration of tonal relationships, subordination of details



In the final phase of work return to the integral perception of the drawing and the model.

Restore the tonal relationships which often get broken in the process of accurate penciling of the details. Work over the main details again, more scrupulously to achieve completeness and finality of the drawing. If these tasks are accomplished, the drawing looks expressive at a distance, when reproduced reduced or enlarged.

This book presents the sequence of development of a study drawing. Its development is "extended" in time. For a fledgling artist it is almost impossible to cope with all the above mentioned tasks quickly and adequately.

In fast drawings this sequence is preserved, though the stages take less time. The sketch is not made, but no one gets down to work without forethought.

I want to stress the point once again that alongside time-consuming drawings it is necessary to make regular sketches. They train the eye, teach to express your thoughts and feelings promptly.

In the process of education those who work hard combine the knowledge derived from the academic studies with the experience gained while sketching and drawing. That is how a professional competent creative drawing originates.

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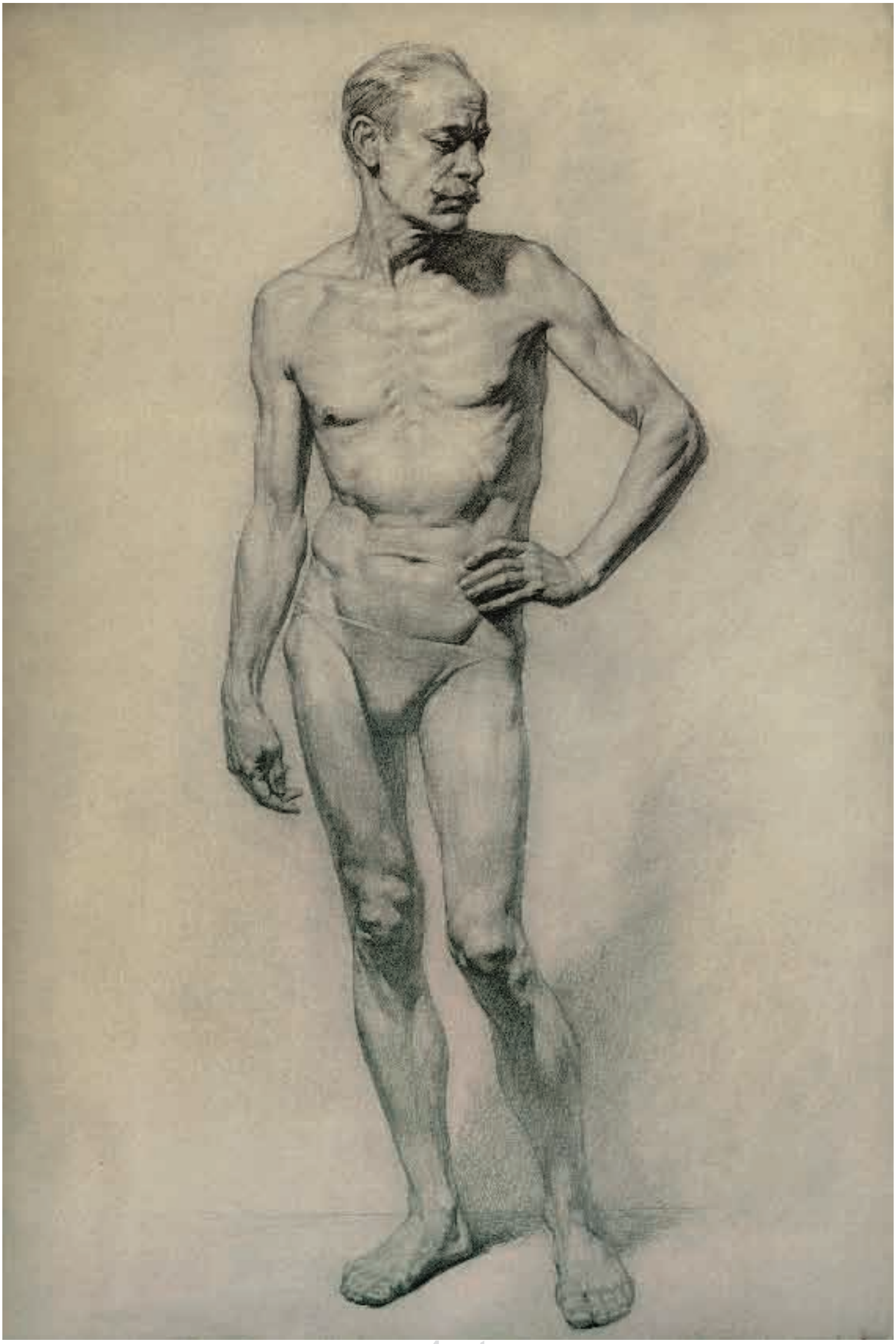

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EXAMPLES FOR STUDYING

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EXAMPLES FOR STUDYING

In the 18th–19th century Academy of Arts prior to drawing from live models much time was given to drawing replicas from samples. Drawings by old masters, plaster casts from antique sculptures, classical paintings served as learning materials. That is how the students studied classical forms and proportions. Only in the process of drawing an artist gets an opportunity to apprehend and memorize them. Pure viewing is useless. In ancient times and in the Age of Renaissance the young artists studied copying the works of their celebrated predecessors. The representation of feet in classical works of art proves it since the form of the feet is always the same.

Here are some of the examples to memorize. But you should not confine yourself to them, look for interesting examples, practice drawing in museums.

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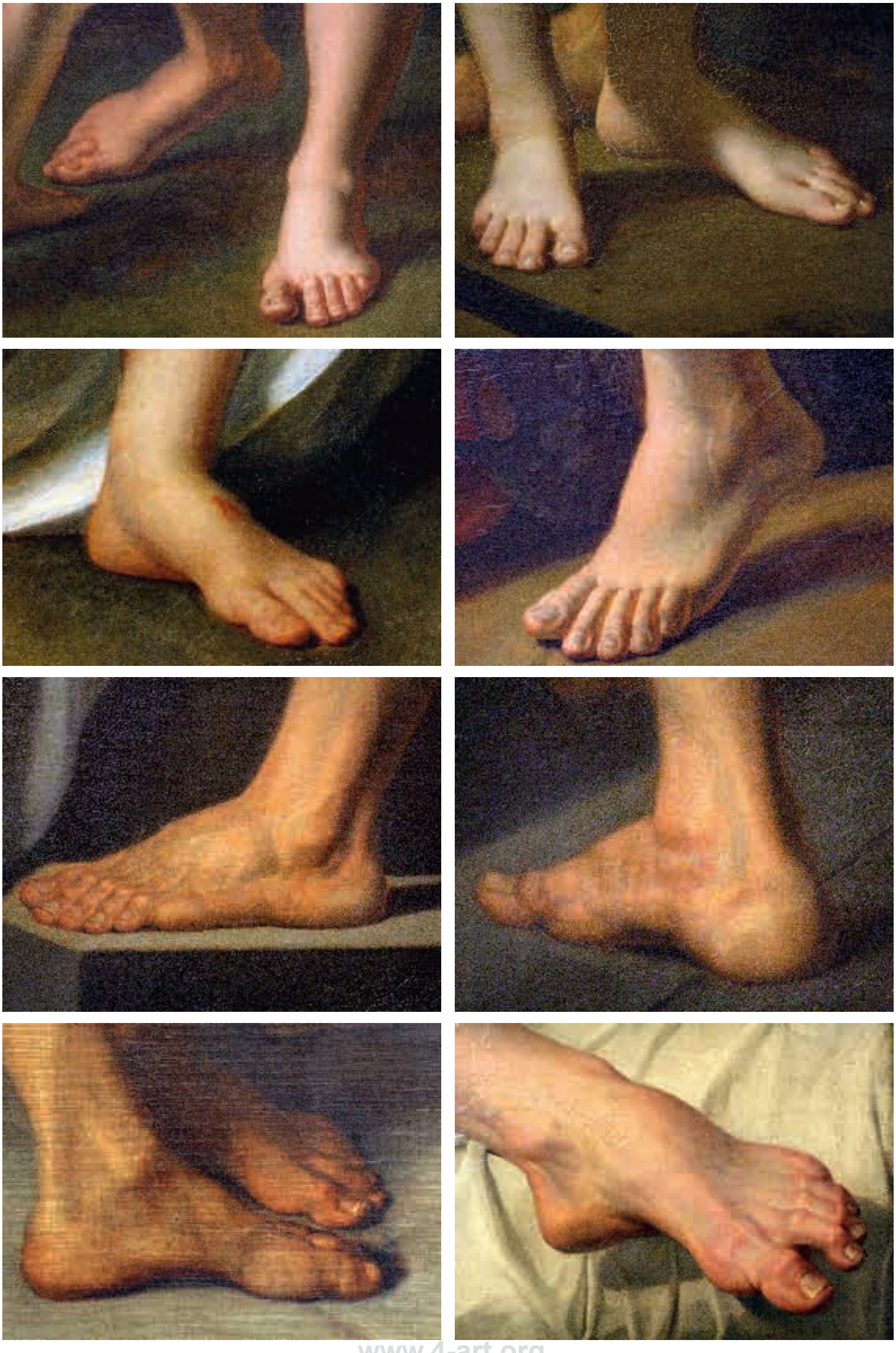

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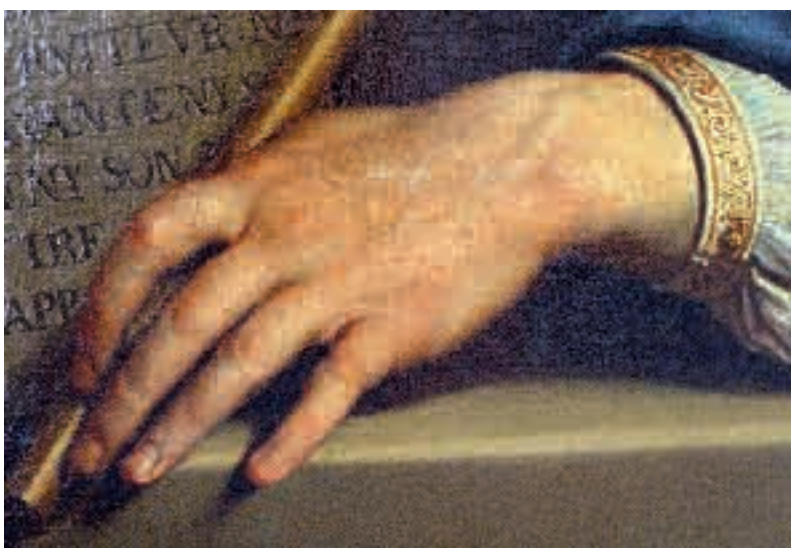

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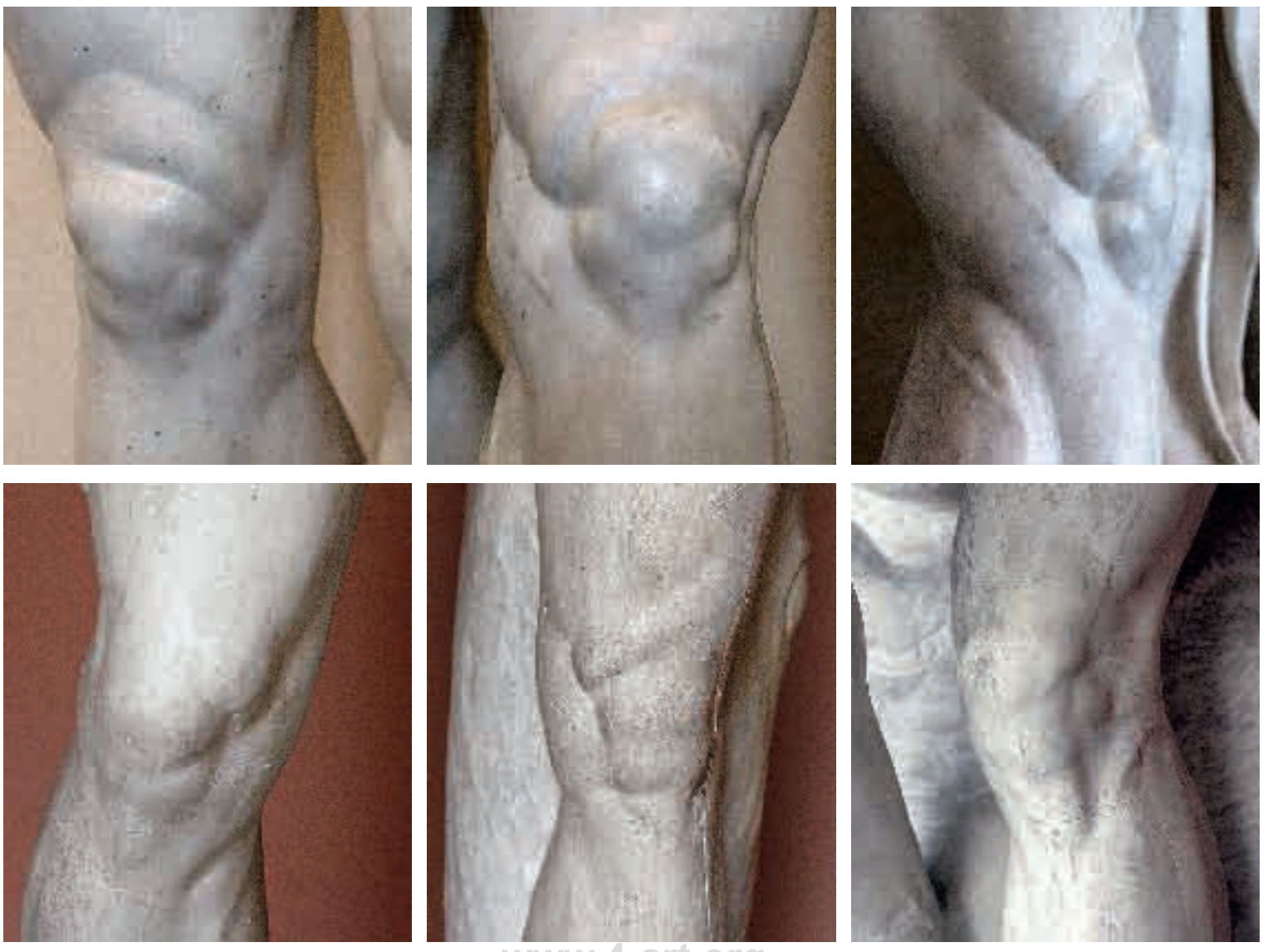

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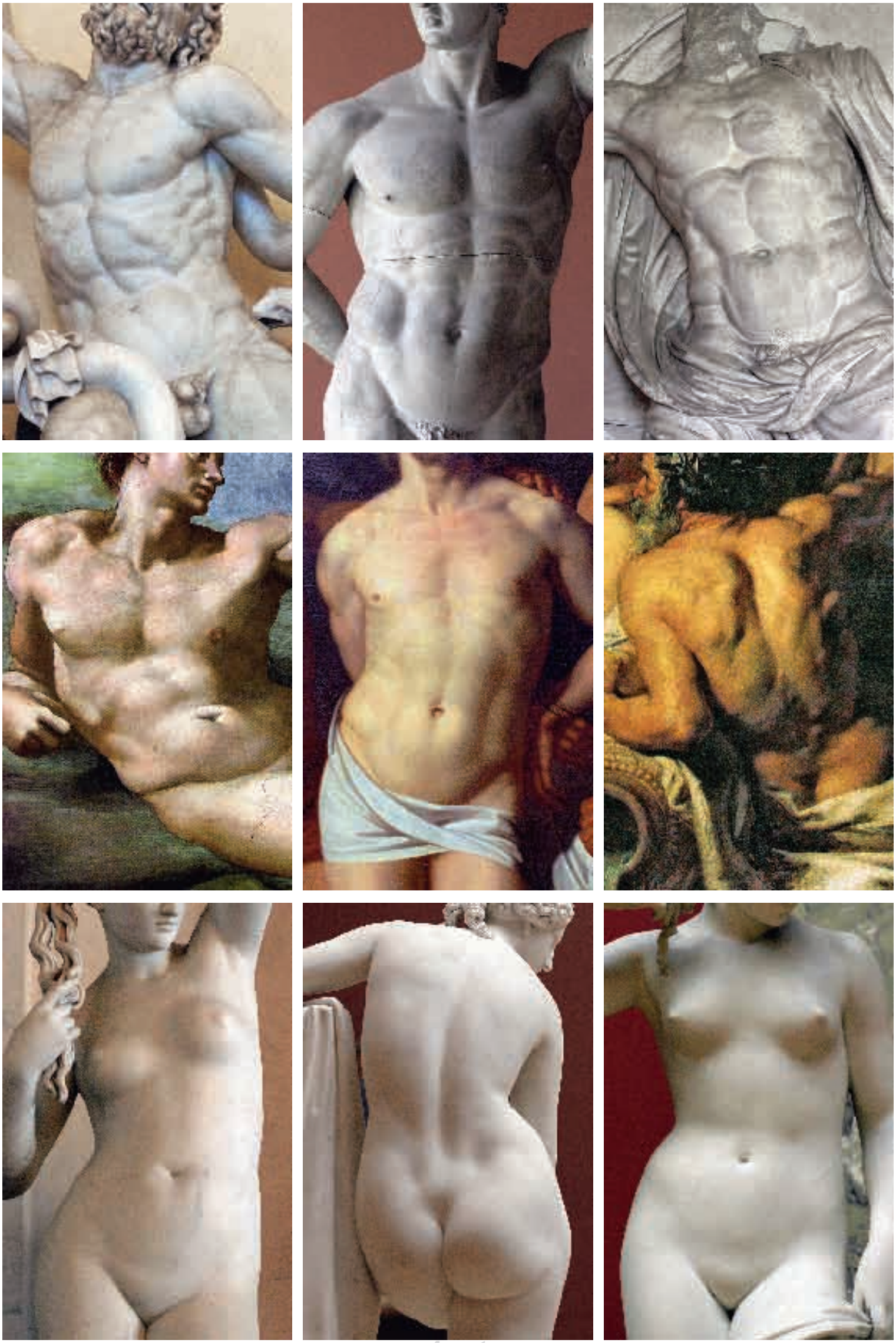

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Painter. In 1994 graduated from the I. E. Repin St. Petersburg State Academic Institute of Painting, Sculpture and Architecture. There he studied at the Workshop of Easel Painting under Professor Y. M. Neprintsev, Full-Fledged Member of the Russian Academy of Arts. In 1994-97 continued to study at the artistic workshop of monumental painting under Professor A.A. Mylnikov, Vice-President of the Russian Academy of Arts.

From 1995 teaches drawing to senior students at the Department of Painting of the I. E. Repin Institute, Russian Academy of Arts.

In 2008 awarded with a Silver Medal by the Russian Academy of Arts for his teaching aid *Foundations of Drawing*.

Member of the Union of Artists of Russia (from 1994), contributes to All-Russian and foreign exhibitions.

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